

Warren, Mary Keith

Orientalism in Browning

1930

School of Education

June 10, 1939

6073

6073

Thesis

1930

Stove

BOSTON UNIVERSITY

SCHOOL OF EDUCATION

Thesis

ORIENTALISM IN BROWNING

Submitted by

Mary Keith Warren

(A.B., Mount Holyoke, 1929)

In partial fulfilment of requirements for
the degree of Master of Education

1930

UNIVERSITY OF TORONTO

SCHOOL OF EDUCATION

Thesis

EDUCATION IN HOSPITALS

Submitted by

JOHN EDWIN BROWN

(A.B., Johns Hopkins, 1921)

In partial fulfillment of requirements for

the degree of Master of Education

1930

CONTENTS

Outline	4
Chapter I. The Development of the Oriental Influence in English Poetry	12
Chapter II. Browning's Sources for Oriental Material	36
Chapter III. The Meaning of the Orient for Browning	17
Chapter IV. The Effectiveness of the Orient in Browning	13
Bibliography	3

Outline

Chapter I. The Development of the Oriental Influence in English Poetry	12
Chapter II. Browning's Sources for Oriental Material	26
Chapter III. The Meaning of the Orient for Browning	47
Chapter IV. The Effectiveness of the Orient in Browning	12
Bibliography	3

OUTLINE

CHAPTER I

THE DEVELOPMENT OF THE ORIENTAL INFLUENCE IN ENGLISH POETRY

	Page
I. Definition of Oriental	1
II. The Early Romantic Period	
a. Chaucer- A Turk is a cruel infidel	
b. Malory- No differentiation	2
c. Spenser- "Paynim" and "Sarazin" synonyms	
d. Shakespeare- Details, but conventional ideas	
III. Nineteenth Century Romanticism	
a. Goethe	
1. Romantic Period- New sources, new interest	3
2. Classical period- Oriental images for subjective poetry	6
b. Southey's unsaleables	
c. Byron and Moore	
1. Byron's letter	7
2. Overdecoration and notes	
d. Shelley, Keats and Coleridge	
1. Shelley- Lovely, but not really Oriental	9
2. Keats- An unreal Orient	10
3. Coleridge's "Kubla Khan"	
e. Arnold- Faithfulness to source	11
IV. Summary	

THE DEVELOPMENT OF THE ORIENTAL ISM IN ENGLISH LITERATURE

Page

1

I. Definition of Orientalism

II. The Early Romantic Period

- a. Chateaubriand - A Turk is a cruel infidel
- b. Malherbe - No differentiation
- c. Spenser - "Rosalind" and "Rosalind" synonyms
- d. Shakespeare - Desdemona, but conventional ideas

2

III. Nineteenth Century Romanticism

- a. Goethe
1. Romantic Period - new sources, new interest
2. Classical period - Oriental images for

3

Subjective poetry

4

5. Shelley's unexplained

5

6. Byron and Moore

6

7. Byron's letter

7

8. Overstatement and notes

8

9. Shelley, Keats and Coleridge

9

1. Shelley - lovely, but not really Oriental

9

2. Keats - Ancient Greece

10

3. Coleridge's "Kubla Khan"

10

4. Arnold - Verlaine's 20 notes

11

Digitized by the Internet Archive
in 2014

CHAPTER II.

BROWNING'S SOURCES FOR ORIENTAL MATERIAL

	Page
I. Usages modelled on Shakespeare	1
a. Shakespeare's use	
1. "Turk" as a term of reproach	
A. "Turn Turk," meaning "change for the worse"	2
B. Cruelty	
C. Polygamy	
D. Impiety	
2. Material splendour	3
3. Era of exploration	
b. Parallels in Browning	4
1. "Turk" a term of reproach	
A. Turk is a worse state	
B. Cruelty	
C. Impiety	
D. Crusades	5
2. Rich East	
A. Material splendour	
B. Knowledge	6
c. "Othello" vs. "Luria"	7
1. Desdemona vs. Domizia	
2. Othello vs. Luria	
3. The plays in general	14
II. "Arabian Nights"	
a. Contemporary familiarity with the book	15
b. Material therefore available for reference for children and adults	
c. Adaptations of the material	17
III. Byronic influence	19
IV. Biblical interpretation	20
V. Egyptian archeology	21
a. Includes religion	
VI. Dervishes	23
VII. India	
a. Oral and visual sources	
VIII. European history	26
IX. Legends and Customs	
X. Universality of human nature	28
XI. Summary	29
a. Intelligent interest	
b. Assimilation- no visible sources	
XIII. Poems on the Orient entirely	30
a. "Ferishtah's Fancies"	
1. Comparison of "The Eagle" with the fable from Bidpai	31
b. "Return of the Druses"	34
c. "Through the Metidja"	
d. "Muleykeh"	35
e. Summary	

CHAPTER II.

BROWNING'S SOURCES FOR ORIENTAL MATERIAL

Page

1	I. Usages modelled on Shakespeare
	a. Shakespeare's use
	1. "Turk" as a term of reproach
2	A. "Turk Turk," meaning "cavage for the worse"
	B. Cruelty
	C. Polygamy
	D. Infamy
3	2. Material splendour
	3. Use of exclamation
4	b. Participle in meaning
	1. "Turk" as a term of reproach
	A. Turk is a worse state
	B. Cruelty
	C. Infamy
5	D. Cruelty
	E. Rich East
	A. Material splendour
6	F. Knowledge
7	c. "Gonello" vs. "Luria"
	1. Desdemona vs. Lorkia
	2. Gonello vs. Luria
14	3. The plays in general
	II. "Arabian Nights"
15	a. Contemporary familiarity with the book
	b. Material therefore available for reference
	for children and adults
17	c. Adaptation of the material
18	III. Byronic influence
20	IV. Biblical interpretation
21	V. Egyptian chronology
	a. Mohammed religion
23	VI. Derivatives
	VII. India
	a. Oral and visual sources
25	VIII. European history
	IX. Legends and customs
26	X. Universality of human nature
29	XI. Summary
	a. Intelligent interest
	b. Assimilation - no visible sources
30	XII. Poems on the Orient entirely
	a. "Persian's Lament"
	1. Comparison of "The Halls" with the fable
31	from Aladdin
34	b. "Barnum of the Press"
	c. "Through the Mists"
35	d. "Mistaken"
	e. Summary

CHAPTER III

THE MEANING OF THE ORIENT FOR BROWNING

	PAGE
I. Meaning	1
a. Not a distinct mass of material	
b. Glamour	
1. As in Shakespeare	3
2. Realm of dream	
3. The symbol of romance	4
4. Contrast with Dunsany- romance, not fantasy	5
5. Oddity of the Orient	
c. Geographical position	
1. Perspective given	6
2. Contrast with the cold North	7
d. The home of heathendom	8
e. Avoidance of triteness through the use of the Orient	
II. Whole poems give new psychology and novel situations	9
a. "Return of the Druses"	
b. "Luria"	
c. "Ferishtah's Fancies"	10
1. A reaction from the "Rubaiyat"?	
III. Progression in the use of the Orient	13
a. Continuous and frequent use	
1. Fluctuations	14
b. Meaning possibly changes	
1. Difficulty of determination	
IV. No anachronism	15
V. Romance through personality is Browning's characteristic	17

CHAPTER III

THE MEANING OF THE ORIENT FOR ROMANCE

PAGE

1

I. Meaning
a. For a distinct sense of material

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

1. As in background
2. Basis of dream
3. The symbol of romance
4. Contrast with fantasy-romance, not fantasy
5. Quality of the Orient
c. Geographical position
1. Perspective given
2. Contrast with the cold world
a. The sense of mystery
c. Avoidance of evidence through the use of the Orient

II. Whole poems give new psychology and novel situations
a. "Return of the Heroes"
b. "Lullie"
c. "Persian's a Paradox"
1. A reaction from the "Rudolfs"?

III. Progression in the use of the Orient
a. Continuance and frequent use
1. Variations
b. Meaning possibly changes
1. Difficulty of determination

IV. No anachronism

V. Romance through personality is Browning's characteristic

CHAPTER IV

THE EFFECTIVENESS OF THE ORIENT IN BROWNING

	Page
I. Conclusions are a matter of opinion	1
a. My advantage in knowledge of the East	
II. My ideal for poetry on the East	2
a. Translations of Eastern poetry	
b. Western reactions to the East	
c. This type of poetry never yet produced	
III. Browning's use of the Orient	3
a. Difference in psychology, which I feel is false	
b. Seen through personalities of characters	5
1. Mediaeval attitudes accurate	
2. Contemporary attitudes accurate	6
IV. X Effectiveness of references	
a. Distracting references	7
b. Neutral effect	8
c. Effective use	9
1. Apt comparison without distractions	
2. Effect due to Orientalism	
d. Nullified effect due to lack of knowledge in the reader	10
e. Orientalism an organic part of his poetry	11.
f. Naturalness of use	12
V. Summary	13
a. Not perfection, but better than predecessors	
b. Place of Orientalism small, but distinguished	

CHAPTER IV

THE EFFECTIVENESS OF THE ORIENT IN ENGLISH

Page	
1	I. Generalizations are a matter of opinion a. My advantage in knowledge of the East
2	II. My ideal for poetry on the East a. Translation of Eastern poetry b. Western reactions to the East c. This type of poetry never has produced
3	III. Browning's use of the Orient a. Difference in psychology, which I feel is false b. Seen through personalities of characters c. I. Medley's attitudes accurate d. Contemporary attitudes accurate
4	IV. Effectiveness of references a. Disturbing references b. Neutral effect c. Effective use d. Apt comparison without distortions e. Effect due to Orientalism f. Filled effect due to lack of knowledge g. in the reader h. Orientalism an organic part of his poetry i. Effectiveness of use
5	V. Summary a. Not perfection, but better than predecessors b. Place of Orientalism small, but distinguished

CHAPTER I

THE DEVELOPMENT OF THE ORIENTAL INFLUENCE IN ENGLISH POETRY

In the study of European Romanticism, I was struck by the place the Orient held in the imaginations of these people, and was interested to look further into it. I found a widespread tendency towards its use to imply something rich and strange.

In the earlier period, all that was known of the Orient was the Mohammedan empire that the Crusaders came in contact with. Thus, while familiarity with the Bible made Palestine of Bible times something known, and of a more classical influence, the Palestine of Crusading days was full of the strangeness sought for in Gothic times. Again, ancient Greece is not Oriental to the mind of the early nineteenth century, but contemporary Greece under the domination of the Turk was Oriental. Thus, I define the East of the Oriental movement as, in time, bounded by the Mohammedan impression on Europe, and, in space, that region held by the Moslems and peoples to the East.

Even Chaucer makes some mention of the Turk. The first part of "The Tale of the Man of Lawe" is nominally about Syria and the ~~x~~ "sowdan"^h and is in fact a foil for the only other place where heathen were known, namely England. In both places, Constance is introduced, and in both ~~places~~ the wicked mother of the king is her enemy, but the comparative kindness of the English, and their receptivity to Christianity, are a mere racial boasting on the part of Chaucer. These two characteristics of the Turk:

1. Fragment B; ll. 134-1162

THE DEVELOPMENT OF THE ORIENTAL MOVEMENT IN ENGLISH POETRY

In the study of European Romanticism, I was struck by the place the Orient held in the imaginations of these people, and was interested to look further into it. I found a widespread tendency towards its use to imply something rich and strange.

In the earlier period, all that was known of the Orient was the Mohammedan empire and the Crusaders came in contact with it. Thus, while familiarly with the Bible made Palestine of Middle times something known, and of a more classical influence the Palestine of Crusading days was full of the strangeness sought for in Gothic times. Again, ancient Greece is not Oriental to the mind of the early nineteenth century, but contemporary Greece under the domination of the Turk was Oriental. Thus, I define the East of the Oriental movement as, in time, bounded by the Mohammedan invasion on Europe, and, in space, that region held by the Moslems and applied to the East. Even Chaucer makes some mention of the Turk. The first part of "The Tale of the Man of Lawe" is nominally about Syria and the "Saracen" and is in fact a foil for the only other place where heathens were known, namely England. In both places, Constance is introduced, and in both places the wicked mother of the king is her enemy, but the comparative kindness of the English and their receptivity to Christianity, are a mere racial postulate on the part of Chaucer. These two characteristics of the Turk:

his being an infidel and his cruelty, long were the only ones attributed to him.

In Malory's "Morte D' Arthur," we find that the author's habit of classifying men as true knights and false ones, strong and weak, makes Sir Palomides, the Saracen, different only in that he has not been christened. He is only nominally a pagan, for he wishes to become a Christian; and the other pagan knights, such as Sir Corsabrin, are precisely like other bad knights.¹

Spenser, ~~x~~ who absorbed the atmosphere of the "Morte d'Arthur," used the pagan, or unbeliever, as the personification of ~~x~~ evil. The three brothers, Sans foy, Sans loy, and Sans joy, are the male companions of Duesza and the other temptresses.² Their use has nothing to ~~x~~ really Oriental about it, for the words "Paynim" (or pagan) and "Sarazin" have simply become identified in the poet's mind.

Of the use that Shakespeare makes of the concept of the Turk, I shall have more to say hereafter, because Browning uses it as the model for many of his references. As a type we may take Othello's last speech:

"Set you down this;
And say besides, that in Aleppo once,
Where a malignant and a turban'd Turk
Beat a Venetian and traduc'd the state,
I took by the throat the circumcised dog,
And smote him, thus."³

1. Bk. X; Ch. XLVII; pp. 66-67

2. Bk. I; Canto II, XII; Canto III, XXXIII; XXXV; Canto IV, XXXVIII

3. Othello, Act V, Sc. II, ll. 351-356

his being an infidel and his cruelty, long were the only ones attributed to him.

In Malory's "Morte D'Arthur," we find that the author's habit of classifying men as true knights and false ones, strong and weak, makes Sir Palomides, the Saracen, different only in that he has not been christened. He is only nominally a pagan, for he wishes to become a Christian; and the other pagan knights such as Sir Corambus, are precisely like other true knights.

Spenser, who absorbed the atmosphere of the "Morte D'Arthur," used the pagan, or unbeliever, as the personification of evil. The three brothers, Sans Joy, Sans Loy, and Sans Joy, are the male companions of Inessa and the other temptresses. Their use has nothing to do really Oriental about it, for the word "Pagan" (or pagan) and "Saracen" have simply become identified in the poet's mind.

Of the use that Spenser makes of the concept of the Turk, I shall have more to say hereafter, because Browning uses it as the model for many of his references. As a type we may take Orlando's last speech:

"Set you down this;
And say heere, that in Aleppo once,
Where a malignant and a Turban'd Turk
Beat a Venetian and traduc'd the state,
I took by the throat the circumcised dog,
And smote him, thus."

1. Bk. X; Ch. XXVII; pp. 60-67
2. Bk. I; Canto II, XII; Canto III, XXXIII; Canto IV, XXXV
3. Orlando, Act V, Sc. II, ll. 301-336

Othello had been in the Orient, you see; it is a localized place, where certain things were apt to happen. Spenser does not use any such details as turbans and ~~x~~ circumcision; to Shakespeare these are details quite colorful and helping to make the matter more forceful. Yet to him the Turk is still the personification of heathendom.

With the advent of classicism and especially the Augustan age, there is little reference to the Turk. Pope and Milton make almost no mention of him. But part of the development of the German romantic movement came in the early nineteenth century with the translations of the Eastern books by the Schlegel brothers, and the interest in the Orient they caused. Goethe well shows their attitude toward Eastern material. For the romantic period, one poem: "Der Gott und die Bajadere," will serve to illustrate his attitude. As it is not generally available, I include a rough prose translation.

"Mahadoh, Lord of the Earth, came here below for the sixth time, that he might become like us, and with us feel happiness and pain. He contented himself to live here, and took pains to see everything for himself; to know whether he should punish or praise, he must see men as a man. And so he had gone through the city as a traveller, praised the great, been kind to the children; in the evening he left it to go further.

"As he had now arrived where the last houses are, he saw a lonely, beautiful girl, with painted cheeks. 'Good evening, maiden!' 'Thank, you, sir. Wait, I'm coming right out.' 'And

Othello had been in the Orient, you see; it is a local place, where certain things were apt to happen. Spenser does not use any such details as turbans and a circumcised; to him these are details quite colorful and helping to make the matter more forceful. Yet to him the Turk is still the personification of heathendom.

With the advent of classicism and especially the Augustan age, there is little reference to the Turk. Pope and Milton make almost no mention of him. But part of the development of the German romantic movement came in the early nineteenth century with the translations of the Eastern books by the Schlegel brothers, and the interest in the Orient they caused. Goethe well shows their attitude toward Eastern material. For the romantic period, one poem: "Der Gott und die Bajadere," which serves to illustrate his attitude. As it is not generally available, I include a rough prose translation.

"Heaven, lord of the earth, came here below for the sixth time, that he might become like us, and with us feel happiness and pain. He contented himself to live here, and to pine to see everything for himself; to know whether he should punish or praise, he must see men as a man. And so he had gone through the city as a traveler, praised the great, been kind to the children; in the evening he left it to go further.

"As he had now arrived where the first houses are, he saw a lovely, beautiful girl, with painted cheeks. 'Good evening, maiden!' 'Thank you, sir. Wait, I'm coming right out.' And

who are you?' 'A dancing girl, and this is the house of love.' She stirred herself to clash the cymbals in her dance, she knew how to bend herself into a lovely bow, she nodded and beckoned, and drew him down the street.

"Smiling she drew him over the threshold, lovingly into the house she led him. 'Beautiful stranger, lovely as light shall the hut be at once. If you are dusty, I ~~x~~ will wash you, and care for your aching feet. What you will, that shall you have- peace, joy, or rest.' She sang beautiful, happy songs. The god smiled, he saw with joy through the depths of her degredation a human heart.

"And he increased her slave-service, but she only grew the happier; and the girl's earlier art became more and more like nature. And so there grows the fruit gradually from the flower. She who is obedient in her thought is not far from love. But, to test her more and more hardly, the Knower ~~xx~~ of height and depth tried desire, and disappointment, and hard pain.

"And he kissed the painted cheeks, and she felt the pain of love, and the girl ~~xx~~ stopped astonished and wept for the first time; ~~xx~~ she sank down to his feet, not through greed or lust, but because her slim^flimbs fail her entirely.

"Late she fell asleep with her sorrow, early she woke after short rest, but she found dead at her breast the much-loved guest. Shrieking, she bent over him, but she could not wake him up; and soon they took away his beautiful form to the funeral pyre. She heard the priests, the death chants; she rushed down through the crowd. 'Who are you? What brings you here to the funeral?'

who are you? 'A dancing girl, and this is the house of love.
She stirred herself to dance the cygnet in her dance, she knew
how to bend herself into a lovely bow, she nodded and beckoned
and drew him down the street.

"Smiling she drew him over the threshold, lovingly into
the house she led him. 'Beautiful stranger, lovely as light
shall the hut be at once. If you are dusty, I will wash you
and care for your aching feet. What you will, that shall you
have- peace, joy, or rest.' She sang beautiful, happy songs.
The god smiled, he sat with joy through the depths of her
degradation a human heart.

"And he increased her slave-service, but she only grew
the happier; and the girl's earlier art became more and more
like nature. And so there grows the fruit gradually from the
flower. She who is obedient in her thought is not far from
love. But, to test her more and more harshly, the flower ax of
height and depth tried desire, and disappointment, and hard be-
"And he kissed the painted cheeks, and she felt the
pain of love, and the girl he stopped astonished and wept for
first time; as she sank down to his feet, not through greed or
lust, but because her limbs felt her entirely.

"Late she fell asleep with her sorrow, early she woke
after short rest, but she found dead at her breast the much-
loved guest. Shrieking, she bent over him, but she could not
wake him up; and soon they took away his beautiful form to the
funeral pyre. She heard the priests, the death chant; she
rushed down through the crowd. 'Who are you? What brings you
here to the funeral?'

"By the bier she knelt down, her cry rang through the air:
 'My husband, I'll follow you, and seek you in the grave.
 Shall these lovely limbs turn to ashes in my sight? Mine!
 He was! Mine more than any! Oh, only one sweet night!' The
 priests sang: 'We bear the old, after long sorrow and late
 death; we bear youth, when we must.'

"Hear your priest's advice: this was not your husband,
 for you lived as a dancing-girl, and so you have no duty to him.
 Only wives follow the dead to the still country of the dead,-
 that is peace and duty together.' 'Sound drums, the holy noise!
 Oh take, ye Gods, the glory of the day, ~~if~~ oh take the youth in
 flames to yourselves!'

"So the choir, that without pity increased her heart's
 need; and with outstretched arms, she springs into the hot death.
 Then the holy youth raised himself up out of the flames, and,
 folded in his arms, took the loved one away with him. The
 godhead rejoiced at the regenerated sinner; immortal he raised
 x the lost child with fiery arms up to heaven." ¹

This poem shows ~~xxx~~ the increasing interest in the Orient,
 not only in the study of details about it, but in the mythology,
 and also in the acceptance of the East as matter for a whole
 poem. The fact, moreover, that the scene is India, shows that
 sources other than Crusaders' legends are now available.

1. Goethe, p. 48-49

"By the pier she knelt down, her cry rang through the
My husband, I'll follow you, and seek you in the grave.
Ghail these lovely limbs turn to ashes in my sight? Mine!
He was! Mine more than any! Oh, only one sweet night! The
priests sang: 'We bear the old, after long sorrow and late
deaths; we bear youth, when we meet.'
"Hear your priest's advice: this was not your husband
for you lived as a dancing-girl, and so you have no duty to him
Only wives follow the dead to the still country of the dead.
That is peace and duty together.' 'Sound drums, the holy men
Oh take, ye gods, the glory of the day, as on take the youth
thames to yourselves!"
"So the death, that without pity increased her heart's
need; and with outstretched arms, she springs into the hot sea
Then the holy youth raised himself up out of the thames, and
folded in his arms, took the loved one away with him. The
goodness rejoiced at the regenerated sinners; immortal he raised
x the lost child with fiery wings up to heaven."
This poem shows the increasing interest in the Old
not only in the study of details about it, but in the mythology
and also in the acceptance of the fact as matter for a whole
poem. The fact, moreover, that the scene is India, shows that
sources other than Grunewald's legends are now available.

The attitude of the classical period of Goethe is slightly different. He does not pretend to be translating an Eastern poem, he uses Eastern imagery to show his own feelings. "Hegire" illustrates this very well.

"North and West and South are in tumult, thrones totter, kingdoms shake; fly into the pure East to breathe the ~~pure~~ air of the patriarchs; with love and song and wine shall Chiser's well renew your youth.

"There in purity and righteousness will I forget all human wrongs in the midst of our original home, where they still receive from God heaven-lore in earthly words, and are not persecuted for it.

"There they esteem the fathers greatly, disdaining every strange service; I will free myself from the sins of my youth: with much thought, but few thanks; as the word is powerful as if it were promise.

"I will mingle with the herdsmen, in oases refresh myself; if I go with caravans, I will deal in shawls and coffee; ~~xx~~ every path I will travel from the desert to the cities.

"Dangerous crags up and down I will climb, trusting, Hafiz, in your songs, when the leader with rapture sings from the camel's high back, to wake the stars and frighten away robbers.

"I will in bathing and drinking think of thee, holy Hafiz, when the sly loved one laughs, shaking dusky locks. Yes, the poet's whispers of love make even the houris jealous.

"If thou wouldst deny this, or only somewhat object to it, only know, the poet-words always ~~reem~~ round the gate to heaven float, softly knocking, asking for themselves eternal life."

After Goethe, Southey wrote, with marvelous facility,
1. Goethe, p. 265 In "West-östlicher Divan"

The attitude of the classical period of Goethe is all different. He does not pretend to be translating an Eastern he uses Eastern imagery to show his own feelings. "Heilige" illustrates this very well.

"North and West and South are in tumult, thrones totter kingdoms shatter; fly into the pure East to breathe the peace of the patriarchs; with love and song and wine shall Christ's well renew your youth."

"There in purity and righteousness will I forget all human wrongs in the midst of our original home, where they still receive from God heaven-fire in earthly forms, and are not persecuted for it."

"There they esteem the Father's greatly, obtaining ever strange service; I will free myself from the sins of my youth; with much thought, but few thanks; as the word is powerful as if it were promise."

"I will mingle with the herdsmen, in grassy refreshment if I go with caravans, I will dwell in anawis and coffee; every pain I will travel from the desert to the cities."

"Dangers graze up and down I will climb, trusting, Hells, in your songs, when the leader with rapure sings from the camel's high back, to wake the stars and frighten away robbers."

"I will in fasting and drinking think of thee, holy man, when the sky loved me legends, sharing costly losses. Yes, the poet's whispers of love have even the Arab's feelings."

"If thou wouldst any this, or only somewhat object to it, only know, the poet-words always turn round the gate to new life, softly knocking, asking for themselves eternal life."

After Goethe, Goethe wrote, with marvelous facility, I. Goethe, p. 225 in "West-östlicher Divan"

poetry about American Indians, Paraguay, Cape Cod, Botany Bay, France, Wales, and other portions of the earth, so that it is no wonder that he treated of Oriental subjects also. Byron, who was ~~also~~ also turning to the East, sees their artificiality, and calls them "Southey's unsaleables." The whole paragraph is worthy notice because it shows his attitude.'

"I.... have always regretted that you [i. e. Moore] don't give us an entire work, and not sprinkle yourself in detached pieces- beautiful, I allow, and quite alone in our language, but still giving us a right to expect a Shah Nameh (is that the name?) as well as gazelles. Stick to the East;- the oracle, Stael, told me ~~xxx~~ it was the only poetical policy. The North, South, and West, have all been exhausted; but from the East, we have nothing but Southey's unsaleables,- and these he has contrived to spoil by adopting only their most outrageous fictions. His personages don't interest us, and yours will. You will have no competitor; and if you had, you ought to be glad of it. The little I have done in this way is merely a 'voice in the wilderness' for you; and if it has had any success, that also will prove that the public are orientalizing, and pave the path for you."/.

This passage shows how the fashion was growing, and helps to explain why nearly every poet of the next half-century wrote some Oriental poetry. Acting on this suggestion, Moore

1. Moore: "Letters and Journals of Lord Byron
Letter 134, p. 330-331

poetry about American Indians, Paraguay, Cape Cod, Delany Bay
France, Wales, and other portions of the earth, so that it is
wonder that he treated of Oriental subjects also. Byron,
who was keen also turning to the East, sees their artificiality
and calls them "Gibberney's unshakables." The whole paragraph is
worthy notice because it shows his attitude.

"I.... have always regretted that you (J. E. Moore)
don't give us an entire work, and not a single portrait in
detached pieces - beautiful, I allow, and quite alone in our
language, but still giving us a right to expect a Book of Hours
(is that the name?) as well as Gibberney's. Stick to the East;
the oracle, Stael, told me that it was the only poetical policy
The North, South, and West, have all been exhausted; but from
the East, we have nothing but Gibberney's unshakables, - and
these he has contrived to spoil by adopting only their most
ostentatious fictions. His personages don't interest us, and
you will have no competitor; and if you had, you
ought to be glad of it. The little I have done in this way
is merely a 'voice in the wilderness,' for you; and if it has
had any success, that also will prove that the public are
orientalizing, and have the pain for you."

This passage shows how the fashion was growing, and
helps to explain why nearly every poet of the next half-century
wrote some Oriental poetry. Acting on this suggestion, Moore

wrote "Lalla Rookh." This poem was greatly admired by contemporaries, because it was so true to the Oriental imagery, so rich, so much in the spirit of the Orient- as if they knew what that was! To us it seems an over-decorated mess, with its patently ~~x~~ copied imagery and notes- of all things- to explain and authenticate his figures of speech! One example will suffice:

"Who leads this mighty army? ask ye 'who?'

And mark ye not the banners of dark hue,

The Night and Shadow,⁴ over yonder tent?-

It is the Caliph's glorious armament."

"4. The two black standards borne before the Caliphs of the House of Abbas were called, allegorically, the Night and the Shadow. See Gibbon."¹

It has become a matter of ridicule to us now, but it used to be considered excellent taste and extraordinarily accurate to thus authenticate one's material.

Byron himself did the same, though he was more apt to make his notes on his own outhority, as having been in the East himself:

"Each turban I saw,

And silver-sheathed ataghan:"³

"(3) The ataghan, a long dagger worn with pistols in the belt, in a metal scabbard, generally of silver; and among ~~x~~ the wealthier, gilt, or of gold."²

1. Moore, p. 41

2. Byron, p. 162

wrote "Lalla Rookh." This poem was greatly admired by contemporary critics, because it was so true to the Oriental imagery, so rich so much in the spirit of the Orient as if they knew what that was! To us it seems an over-decorated mess, with its patently copied imagery and nonsense of all things - to explain and authenticate his figures of speech! One example will suffice:

"Who leads this mighty army? ask ye 'who?'

And mark ye not the banners of dark hue,

The Night and Shadow, over yonder tent?

It is the Caliph's glorious standard."

"4. The two black standards borne before the Caliph and the House of Abbas were called, allegorically, the Night and Shadow. See Gibbon."

It has become a matter of ridicule to us now, but it used to be considered excellent taste and extraordinarily accurate to thus authenticate one's material.

Byron himself did the same, though he was more apt to make his notes on his own authority, as having been in the East himself:

"Each turban I saw,

And silver-showered standard."

"(3) The ataghan, a long dagger worn with pistols in a belt, in a metal scabbard, generally of silver; and among the westerners, gift, or of gold."

Byron's Oriental poems: "The Bride of Abydos," "The Giaour," and "The Captive," are less exotic than Moore's, because Byron was less inclined that way, and in addition, knew the cruelty and dirt of the Moslem regime. There is more drama and less languor, but the poems of both have a certain artificiality about them.

By now, the prestige of the Orient as the land of romance and color was settled. Most of the poets use it to some extent. Shelley uses Mohammedanism as background for his "Revolt of Islam," but it is a very unreal use of it to give glamour to a philosophical discussion. It is more in such poems as "Ozymandias,"¹ "From the Arabic, ~~xx~~ian Imitation,"² and "The Indian Serenade,"³ that he shows the influence that the older poets had on him. "Ozymandias" evidently was written with Egyptian and Assyrian ruins in mind, but it is the ruins as seen by a European. "The Indian Serenade" may attempt to be Oriental in tone, but it is much more Shelleyan, and with the exception of the "champak odors" and possibly the nightingale, there is nothing of the Orient present. The same is true of the Arabic Imitation- there is very little of the Orient here. The hind with the desire for the waterbrooks is Biblical, and does not belong to the stream of Arabic literature at all.

1. Shelley, p. 356

2. Ibid. p. 370

3. Ibid., p. 403

Byron's Oriental poems: "The Bride of Abydos," "The
Gipsy," and "The Captive," are less exotic than Moore's,
because Byron was less inclined that way, and in addition,
knew the reality and dirt of the Moslem regime. There is more
drama and less languor, but the poems of both have a certain
artificiality about them.

By now, the prestige of the Orient as the land of
romance and color was belated. Most of the poets use it to
some extent. Shelley uses Mohammedanism as background for
"Revolt of Islam," but it is a very unreal use of it to give
emphasis to a philosophical discussion. It is more in such
poems as "Ozymandias," "From the Arctio, known imitation," and
"The Indian Serenade," that he shows the influence that the
older poets had on him. "Ozymandias" evidently was written
with Egyptian and Assyrian ruins in mind, but it is the ruin
as seen by a European. "The Indian Serenade" may attempt to
Oriental in tone, but it is much more Shelleyan, and with the
exception of the "savage notes" and possibly the highland
there is nothing of the Orient present. The same is true of
Arctic Imitation - there is very little of the Orient here.
The mind with the desire for the waterworks is British, and
does not belong to the stream of Arabic literature at all.

1. Shelley, p. 356
2. Ibid. p. 370
3. Ibid. p. 403

But all of these are beautiful poems, and as such are worth more than all Moore's annotations.

Keats places none of his poems in the East, but the incident of the Indian Maiden in Book Fourth of "Endymion" is one of the most beautiful passages in his poetry. It is not only poetry, but we have here a much more imaginative understanding of the East. Not vague (because unknown) "champak odors," but the Ganges, and palm-trees on its bank, and Brahma are mentioned here, albeit mixed with cowslips, holly, and oak. It is an unreal Orient, but a lovely one.¹

Coleridge hardly mentions the East save in that strange & freak of literature, "Kubla Khan."² In the poet's dreaming mind, China, Greece, and Abyssinia are confused to make a land of as little existence as that of the fairy stories, but far more "holy and enchanted." One cannot criticise the consistency of the poem, because it pretends to none. But one can trace the Oriental knowledge of Coleridge in such places as the combination of "honey-dew" and "the milk of Paradise," as well as the more obvious use of the Grand Khan whose name furnished the clue that started him on the dream-poem.

These three poets, Shelley, Keats, and Coleridge, all use the Orient only occasionally, and then to give an opportunity for an idea a trifle wilder ~~xxxx~~ than usual; not because the region has any ~~xxxxxxx~~ particular meaning to them. They created great poetry by this means, however, which Southey, Moore, and Byron failed to do.

1. Keats, pp. 95-98

2. Oxford Book of English Verse, p no. 550

But all of these are beautiful poems, and as such are worth more than all Moore's annotations.

Kestel places none of his poems in the East, but the incident of the Indian maiden in Book Fourth of "Rindymion" is one of the most beautiful passages in his poetry. It is not only poetry, but we have here a most fertile imaginative understanding of the East. Not vague (because unknown) "chambrak waters," but the Ganges, and palm-trees on its bank, and Brahms are mentioned here, albeit mixed with cowslips, holly, and oak. It is an artistic Orient, but a lovely one.

Coleridge hardly mentions the East save in that strange Greek of literature, "Kubla Khan." In the poet's dream of China, Greece, and Abyssinia are confused to make a kind of a little existence as that of the fairy stories, but far more "holy and enchanted." One cannot criticize the consistency of the poem, because it pretends to none. But one can trace the Oriental knowledge of Coleridge in such places as the combination of "honey-dew" and "the milk of Paradise," as well as the more obvious use of the Grand Khan whose name furnished the clue that started him on the dream-poem.

These three poets, Shelley, Keats, and Coleridge, all use the Orient only occasionally, and then to give an opportunity for an idea a trifle wilder than usual; not because the region has any marking particular meaning to them. They create great poetry by this means, however, which Shelley, Moore, and Byron failed to do.

In this survey of the development of Eastern influences on English literature, I include Arnold, whose "Sohrab and Rustum" was written in 1852, before much of Browning's Oriental poetry. Arnold has taken the substance of his poem from the "Shah Nameh" of Firdusi, and is very faithful to his pseudo-historic source. There he found enough imagery to fill his poem with references like:

"Through the black Tartar tents he passed, which stood
Clustering like bee-hives on the low flat strand
Of Oxus."

There is color in the poem, as well as a much closer approach to Oriental literature than Moore attained. Its companion-piece, "The Sick King in Bokhara" sounds as though it had as definite a source as the other, though I do not know what it is. It is interesting to me because it is so like "Ferishta's Fancies," with its fable-like quality of story, and philosophical deduction of a moral.

Thus hastily we have sketched the development of interest in the Orient. From the time of the Crusaders we have Turkey as the residence of infidels noted for their cruelty. A few other facts leaked out also, and the more studious people, like the omnivorous Shakespeare, could use them. After the Germans, especially the Schlegel brothers, had translated the Eastern books, following the introduction of the "Arabian Nights," we begin to find people who looked to books on the East for poetical

material. To this, Byron added first-hand knowledge- he was the Richard Halliburton of a century ago. At first these efforts were stilted and academic, with more footnotes than thesis. Then comes the reaction to pure poetry with slight or inaccurate data on the East. But finally, with Arnold, x and even more so with Browning, we have a combination of poetry and an Orientalism that is deeper than allusion, yet adapted to the Anglo-Saxon mind. In the light of this development, it is easier to appreciate the work of Browning.

will pore carefully.

Arabs, Saracens, and the like are used by the poet; for all these he uses the term "Turk." This he employs as a term of reproach.

"These Egyptian Turks!"

To "Turk" is to reprove for the worst of things, to scold, when the latter is "in the sick house."

"Well, as you be not turned Turk, there's no sin in sailing by the star."

Gibell's answer:

"Say, it is true, or else I am a Turk."

Also, Hamlet says that after a life of

"If the seat of my fortune were Turk with me"

he could easily become an Arab.

1. Supra, Ch. 1, p. 5
2. Henry VIII, 1, 2, 97
3. Much Ado: 111, 4, 11-12
4. Othello: 11, 1, 115
5. Hamlet: 111, 2, 157

material. To this, Byron added first-hand knowledge - he was
 Richard Hildburgh of a century ago. At first these efforts
 were slight and academic, with more footnotes than facts.
 Then came the reaction to pure poetry, with slight of incidents
 data on the spot. But finally, with Arnold, Keats and even more
 with Browning, we have a combination of poetry and an English
 that is deeper than allusion, yet adapted to the Anglo-Saxon
 mind. In the light of this development, it is easier to
 appreciate the work of Browning.

CHAPTER II

BROWNING'S SOURCES FOR ORIENTAL MATERIAL

Even a superficial survey of Browning's Oriental allusions convinces one that there are certain classifications of them. The largest and most obvious of these is the group for which Shakespeare is the model. I have briefly defined Shakespeare's use of the Turk as "the personification of heathendom",¹ though there is a certain knowledge of detail about their customs not found before his time. It will now be profitable to analyse this more carefully.

Arabs, Saracens, and the like ~~xx~~ are seldom mentioned by the poet; for all these he uses the term "Turk." This ~~ix~~ he employs as a term of reproach:-

"Base ~~Phrygian~~ Turk!"²

To "turn Turk" is to change for the worse: cf. Margaret to Beatrice, when the latter is "in the sick tune":-

"Well, an you be not turned Turk, there's no ~~xxx~~ more ~~xi~~ sailing by the star."³

Othello swears:

"Nay, it is true, or else I am a Turk."⁴

Also, Hamlet says that after ~~t~~ his play

"if the rest of my fortunes turn Turk with me"⁵

he could easily become an actor.

1. Supra, Ch. 1, p. 3

2. Merry Wives, I, 3, 97

3. Much Ado: III, 4, 57-58

4. Othello: II, 1. 115

5. Hamlet: III, 2, 287

CHAPTER II

BROWNING'S SOURCES FOR ORIENTAL MATERIAL

Even a superficial survey of Browning's Oriental allusions convinces one that there are certain classifications of them. The largest and most obvious of these is the group for which Shakespeare is the model. I have briefly defined Shakespeare's use of the Turk as "the personification of heathendom", though there is a certain knowledge of detail about their customs not found before his time. It will now be profitable to analyse this more carefully.

Arabs, Saracens, and the like are seldom mentioned by the poet; for all these he uses the term "Turk". This he employs as a term of reproach:-

"Base Turkish Turk!"

To "turn Turk" is to change for the worse; cf. Margaret to

Beatrice, when the latter is "in the sick lane":-

"Well, an you be not turned Turk, there's no man more fit

to kill by the star."

Orsello swears:

"Nay, it is true, or else I am a Turk."

Also, Hamlet says that after a his play

"If the rest of my fortunes turn Turk with me"

he could easily become an actor.

1. Spenser, Ch. 1, p. 3
2. Merry Wives, I, 2, 97
3. Much Ado: III, 4, 67-68
4. Orsello: II, 1, 115
5. Hamlet: III, 2, 237

The cruelty of the Turk is a by-word. In talking of the execution of a man, Gloucester says:

"What, think you we are Turks of infidels?

Or that we would, against the form of law,

Proceed thus rashly in the villain's death,

But that the extreme peril of the case,

The peace of England, and our persons' safety

Enforced us to this execution?"¹

The Duke in "The Merchant of Venice" says Antonio's misfortunes are enough to soften even

"Stubborn Turks and Tartars, never trained

To offices of tender courtesy,"²

with the implication that the civilized Jew must be kinder.

The Turk is also pictured as the polygamous race, par excellence. Thus Edgar, as Tom-a-Bedlam, tells Lear in his boastings of his former state that he

"In women out-paramour'd the Turk."³

That the crusades afforded Shakespeare his knowledge of Turkey is not forgotten. Thus it is said that:

"Many a time hath banished Norfolk fought

For Jesu Christ in glorious Christian field,

Streaming the ensign of the Christian cross

Against ~~lx~~ black pagans, Turks, and Saracens."⁴

Here the feeling of the impiety of the Turk in opposing the Christian is found. There are echoes of this feeling

1. Richard III: III, 5, 41-46

2. Merchant: IV, 1, 32-33

3. Lear: III, 5, 94

4. Richard, II: IV, 1, 91-94

The cruelty of the Turk is a by-word. In raising of
 execution of a man, Gloucester says:
 "What, think you we are Turks of infidelity?
 Or that we would, against the form of law,
 Proceed thus cruelly in the villain's death,
 But that the extreme peril of the case,
 The peace of England, and our persons' safety
 Entreated us to this execution?"

The Duke in "The Merchant of Venice" says Antonio's
 misfortunes are enough to soften even
 "Shylock's Turk and Tartar, never trained
 To offices of tender courtesy,"
 with the implication that the civilized Jew must be kinder.
 The Turk is also pictured as the polygamous race, see
excellence. Thus Edgar, as Tom-a-Bedlam, tells Lear in his
 bewilderment of his former state that he
 "in women out-paragon'd the Turk."

That the crosses afforded Shakespeare his knowledge
 of Turkey is not forgotten. Thus it is said that:
 "Many a time hath banished Norfolk fought
 For Jesus Christ in glorious Christian field,
 Strutting the ensign of the Christian cross
 Against the black pagans, Turks, and Saracens."
 Here the feeling of the imply of the Turk in opposition
 the Christian is found. There are echoes of this feeling

in Rosalind's:

"Why, she defies me,
Like Turk to Christian."^{1.}

The crusades brought back two ideas for common use from the Orient, the cruelty and wickedness of the Turk, contrasted with the material splendour they found there. So Macduff exclaims:

"I would not be the villain that thou think'st
For the rich space that's in the tyrant's grasp,
And the rich East to boot."^{2.}

Orlando starts his "poem" with the same thought:

"From the east to western Ind
No jewel is like Rosalind."^{3.}

In addition, Shakespeare does not forget that he lives in the last great era of exploration, for he makes Rosalind say:

"One inch of delay more is a South sea of discovery."^{4.}

"The Tempest," too, is placed on an uninhabited island. "Shakespeare was well read in the literature of travel of his time, and evidences of this abound in the present case. In his descriptions of the island and of the storm he drew especially from the narratives of Sylvester Jourdan and William Strachey, who wrote accounts of the wreck on the Bermudas of one of the ships belonging to the expedition to Virginia led by Somers and Gates in 1609. Information with regard to this and similar

1. As You Like It: IV, 3, ~~xxxix~~ 32-33

2. Macbeth IV, 3, 35-37

3. As You Like It: III, 2, 93-94

4. Ibid. III, 2, 205-206

in Rosalind's:

"Why, she calls me,

Like Tere to Christian."

The crumpled brought back two leaves for common use from
the Orient, the cruelty and wickedness of the Turk, contrasted
with the material splendour they found there. So Macbeth
exclaims:

"I would not be the villain that thou think'st
For the rich space that's in the tyrant's grasp,
And the rich heart to boot."

Orlando starts his "poem" with the same thought:

"From the east to western Ind
No jewel is like Rosalind."

In addition, Shakespeare does not forget that he lives
in the last great era of exploration, for he makes Rosalind say
"One inch of delay more is a South sea of discovery."
"The Tempest" too, is placed on an uninhabited island. "Shakespeare was well read in the literature of travel of his time,
and evidence of this shown in the present case. In his
descriptions of the island and of the storm he drew especially
from the narratives of Sylvester Jourdan and William Strachey,
who wrote accounts of the wreck on the Bermudas of one of the
ships belonging to the expedition to Virginia led by Gomez and
Gates in 1599. Information with regard to this and similar

1. As You Like It: IV, 3, 22-23
2. Macbeth IV, 3, 35-37
3. As You Like It: III, 2, 93-94
4. Ibid. III, 2, 205-206

adventures may well have reached him from oral sources also."¹

These uses of Oriental material are often closely paralleled in Browning. The word "Turk" is a term of reproach:

"There's a goodly scent-

From his cooking, or I'm a Turk!"²

He does not use the expression "turn Turk", but the idea is present in:

"And soft! from a Jew you mount to a Turk!"³

Remarkable is the parallel between the Duke's "plucking commiseration from Turks and Tartars"⁴ to the Croisicese's

"'Twas an epistle that might move the Turk!"⁵

In one who thought so highly of Shakespeare that six years later he could write "The Names"-

"Sakespeare!- to such name's sounding, what succeeds

Fitly as silence?"⁶

it seems impossible that this ~~xx~~ should be a chance. Whether or not Browning definitely remembered the passage in "The Merchant," it must be an echo of it that we have here.

On the other hand, one feels that the use of such a phrase as "blaspheming like a Turk,"⁷ though expressing the Shakespearean criticism of ~~Moslems~~ Moslems, is taken from similar feelings in the nineteenth century.

1. "The Tempest" intro. Shakespeare, p. 452

2. Ponte dell' Angelo, Venice, p. 994

3. Holy Cross Day, p. 282

4. Merchant: IV, 4, 30, 32, cf. p. 2, supra

5. Two Poets, p. 868

6. p. 947

7. Fifine, Epilogue, p. 735

adventures may well have reached him from oral sources also."

These uses of Oriental material are often closely

paralleled in Browning. The word "Turk" is a term of reproach:

"There's a goodly agent-

From his cooking, or I'm a Turk!"

He does not use the expression "Turk Turk", but the idea is

present in:

"And soft! from a Jew you meant to a Turk!"

Remarkable is the parallel between the Duke's "plucking

commiseration from Turks and Tartars" to the Grisiense's

"'Twas an epistle that might move the Turk!"

In one who thought so highly of Shakespeare that six years later

he could write "The Names:-

"Shakespeare! - to such name's sounding, what succeeds

Witly as alienage?"

it seems impossible that this should be a chance. Whether

not Browning definitely remembered the passage in "The Merchant

it must be an echo of it that we have here.

On the other hand, one feels that the use of such a

phrase as "dispheming like a Turk" though expressing the

Shakespearean criticism of Mohammedan Moslems, is taken from

similar feelings in the nineteenth century.

1. "The Tempest" intro. Shakespeare, p. 432
2. Ponte dell' Angelo, Venice, p. 994
3. Holy Cross Inn, p. 282
4. Merchant: IV, 4, 30, 32, cf. p. 2, supra
5. Two Poets, p. 808
6. p. 947
7. Rime, Epilogue, p. 735

The crusades receive as much mention in Browning as in Shakespeare:-

"The blessing of the Hat
And Rapier, which the Pope sends to what ~~p~~ ~~Pi~~ Prince
Has done most detriment to the Infidel."¹

The concept of the "rich East" is as familiar in Browning as in his master:

"Gems are for the East-
Who heeds them?"²

"And he points, smiling, to his scarf
Heavy with riveled gold, his ~~g~~ burgonet
Gay set with twinkling stones- and to the East
Where these must be displayed!"³

1. R. & B.: p. 534. Cf. also:

"When our Aretines
Flocked to Duke Charles and fought Turk Mustafa."
(R. & B. P. 588)

"The cincture of warm air
That bind^s the Trevisan,- as its spice-belt
(Crusaders say) the tract where Jesus dwelt."
(Sordello, p. 96)

"One of us Franceschini fell long since
I'the Holy Land ~~her~~ betrayed, tradition runs,
To Paynims by the feigning of a girl
He rushed to free from ravisher, and found
Lay safe enough with friends in ambuscade
Who flayed him while she clapped her hands and laughed."
(R. & B. p. 483)

"Now Saint Scholastica, what time she fared
In Paynimrie, behold a ~~in~~ lion glared
Right in her path! Her waist she promptly strips
Of girdle, binds his teeth within his lips,
And leashed all lamblike, to the Soldan's court
Leads him."

(Parleyings with Daniel Bartoli, p. 957)

This last is much more like Spenser, in diction ~~typexaf~~
and type of incident, as well as in the parallel to Una's lion,
~~the~~ than anything in Shakespeare.

2. Paracelsus, p. 24

3. Ibid. p. 16

The crusader receive as much mention in Browning as in

Shakespeare:-

"The blessing of the hat

And Raper, which the Pope sends to what a Prince

Has done most certiment to the Infidel."

The concept of the "rich East" is as familiar in

Browning as in his master:

"Gems are for the East-

Who needs them?"

"And he points, smiling, to his seat

Heavy with riveted gold, his & purgones

Gay set with twinkling stones- and to the East

Where these must be displayed!"

I. R. & B.: p. 534. Cf. also:

"When our Arslines

looked to Duke Charles and fought Turk Mustafa."

(R. & B. p. 538)

"The climate of warm air

That bind a the Trevian, - as its spice-belt

(Crusaders say) the tract where Jesus dwelt."

(Sordello, p. 96)

"One of us Franceschini fell long since

I, the Holy Land her betrayed, tradition runs,

To Paynim by the feigning of a girl

He returned to free from ravisher, and found

lay safe enough with friends in ambushade

Who flayed him while she clasped her hands and laughed."

(R. & B. p. 463)

"Now Saint Scholastica, what time she fared

In Pavinaria, benold a lion glared

Right in her path! Her waist she promptly strips

Of girdle, binds his teeth within his lips,

And leashed all lamelline, to the Sultan's court

leeds him."

(Parlaying with Daniel Bartoli, p. 957)

This last is much more like Spenser, in diction & manner, and type of incident, as well as in the parallel to Una's lion, than anything in Shakespeare.

3. Paracelsus, p. 24

3. Ibid. p. 16

But to Browning, the East is rich not only in jewels and gold, but in knowledge:

"The wide East where all Wisdom sprung."¹

"That haze--- will turn to gold

And in light-graven characters unfold

The Arab's wisdom, everywhere."²

"Arab lore

Holds the stars' secret."³

In speaking of medicine:

"Here ~~xxx~~ stand my rivals; Latin, Arab, Jew,

Greek, join hands against me."⁴

Again, joining the ancient and modern proverbial idea of the cruelty of the Turk with knowledge that Shakespeare did not have, we find such lines as these:

"--making (he hoped) a face

Like Emperor Nero or Sultan Saladin."⁵

"Mad brewage set to work

Their brains, no doubt, like galley-slaves the Turk

Pits for his pasttime, Christians against Jews."⁶

"Or Turk-like brandishing a scimitar

O'er anapaests in comic trimeter."⁷

Mediaeval history is joined to the inherited convention that Moslems are inferior to Christians in "The Heretic's Tragedy":

1. Paracelsus, p. 15

2. Sordello, p. 78

3. Sordello, p. 106

4. Paracelsus, p. 42

5. Flight of the Duchess, p. 274

6. Childe Rowland, p. 288

7. Christmas Eve, p. 325

But to Browning, the East is rich not only in jewels
and gold, but in knowledge:

"The wide East where all wisdom abounds."

"That haze--- will turn to gold

And in light-given characters unfold

The Arab's wisdom, everywhere."

"Arab lore

Holds the stars' secret."

In speaking of medicine:

"Here knit stand my rivals; Latin, Arab, Jew,

Greek, join hands against me."

Again, joining the ancient and modern proverbial ideas

of the cruelty of the Turk with knowledge that Shakespeare did

not have, we find such lines as these:

"--making (he hoped) a face

Like Emperor Nero or Sultan Seladin."

"Mad brewage set to work

Their brains, no doubt, like galley-slaves the Turk

Fits for his pastime, Christians against Jews."

"Or Turk-like brandishing a scimitar

Or anagars in comic trimmer."

Medieval history is joined to the inherited convention

that Moslems are inferior to Christians in "The Heretic's Tragedy"

1. Forcellano, p. 15
2. Gorbello, p. 78
3. Gorbello, p. 100
4. Forcellano, p. 42
5. Flight of the Duchess, p. 274
6. Childs Rowland, p. 288
7. Christmas Eve, p. 225

"John, Master of the Temple of God,
 Falling to sin the Unknown Sin,
 What he bought of Emperor Aldabrod,
 He sold it to Emperor Saladin."¹

"Savior, bountiful lamb,
 I have roasted thee Turks, though men roast me!"²

In all this, we see that Browning, though not imitating Shakespeare, draws on him for the type of metaphor that is based on the East. The largest parallel ~~in~~ is, of course, that between "Othello" and "Luria," their tragedies whose heroes are Moors.

On the surface, the likeness between the plays is striking. Moors leading Italian armies to victory must have been rather ~~a~~ scarce in history, and that Browning should choose this as his theme must be the result of his study of the Bard. But his plot is entirely different. Domizia, the Florentine lady, is not only older, less angelic, more vengeful, than Desdemona, but her purpose in the story is different. Her attitude toward the Moor is vastly different from the Venetian's. Brabantia thinks that:

"She is abused, stolen from me, and corrupted
 By spells and medicines bought of mountebanks;
 For nature so preposterously to err,
 Being not deficient, blind, or lame of sense,
 Sans witchcraft could not."³

1. p. 280. Cf. Macbeth: IV, 1, 49
 Macbeth: What is't you do?
 Witches: A deed without a name.

2. p. 281

3. Othello: I, 3, 60-64

"John, Master of the Temple of God,
Yelling to him the Unknown Sin,
What he thought of Emperor Alahrod,
He said it to Emperor Saladin."

"Savior, beautiful land,

I have roasted these Turks, though men roast me!"

In all this, we see that Browning, though not imitating
Shakespeare, draws on him for the type of metaphor that is best
on the East. The largest parallel is, of course, that between
"Othello" and "Lurid," their legends whose heroes are Moors.
On the surface, the likeness between the plays is

striking. Moors leading Italian armies to victory must have
rather a scarce in history, and that Browning should choose
this as his theme must be the result of his study of the East.
But his plot is entirely different. Desdemona, the Venetian
lady, is not only older, less angelic, more vengeful, than
Desdemona, but her purpose in the story is different. Her
attitude toward the Moor is vastly different from the Venetian
Excellence thinks that:

"She is abused, stolen from me, and corrupted
By spells and medicines bought of mountebanks;
For nature so preposterously to err,
Being not deficient, blind, or lame of sense,
Sans witchcraft could not."

1. p. 280. Cf. Macbeth: IV, 1, 49
Macbeth: What is't you say?
Witches: A deed without a name.
2. p. 281
3. Othello: I, 3, 60-64

Iago voices the common thought when he says to Roderigo:

"It cannot be long that Desdemona ^{1.} should continue ~~x~~ her love to the Moor."

But Desdemona has no such thought. She falls in love with him as she might with any man, and even hints to him that she loves him, when he is too conscious of his color to propose:

"My story being done,
She gave me for my pains a world of sighs,
She swore, in faith, 'twas strange, 'twas passing strange,

"-----She thanked me,
And bade me, if I had a friend that loved her,
I should but teach him how to tell my story,
And that would woo her. Upon this hint I spake."^{2.}

On the other hand, Domizia is beloved of Luria from a distance only, if at all. She has no feeling for him save as a tool for her revenge on Florence for her family's destruction, mixed with a respect for his ability and modesty:^{3.}

Domizia: "How plainly is true greatness characterized

By such unconscious sport as Luria's here,

~~xx~~ Strength sharing least the secret of itself!

Be it with head that schemes or hand that acts,

Such save the world which none but they could save,

Yet think whate'er they did the world could do."^{4.}

1. Othello, I, 3, 366-367

2. Othello, I, 3, 158-166

3. Luria, cf. p. 303

4. p. 302

large voices the common thought when he says to Rederigo:

"It cannot be long that Desdemona would continue to love
to the Moor."

But Desdemona has no such thought. She falls in love
with him as she might with any man, and even hints to him that
she loves him, when he is too conscious of his color to propose.
"My story being done,"

She gave me for my pains a world of sighs,

She swore, in faith, 'twas strange, 'twas passing strange,

"-----She thanked me,

And bade me, if I had a friend that loved her,

I should but teach him how to tell my story,

And that would woo her. Upon this hint I spoke."

On the other hand, Desdemona is beloved of Loris from a
distance only, if at all. She has no feeling for him save as a
fool for her revenge on Florence for her family's destruction,
mixed with a respect for his ability and modesty:

Desdemona: "How plainly is true greatness characterized

By such unconscious sport as Loris's here,

My strength sharing least the secret of itself!

Be it with men that schemes or hand that acts,

Such save the world which none but they could save,

Yet think what'er they did the world could do."

1. Otello, I, 3, 368-369
2. Otello, I, 3, 368-369
3. Loris, cf. p. 303
4. p. 303

This feeling grows with Luria's steadfastness, until under the spell of it Domizia reverses her former pleading, and asks him to:

"Spare Florence after all! Let Luria trust

To his own soul, he whom I trust with mine!"¹

But this is not ~~in~~ love: there is no thought of love between them, it is more like hero-worship.

The plot of the more modern play is based on jealousy, but not that of a man for a woman, but rather of men for a greater than they. It is not Luria's weakness that destroys him as Othello's does, but rather the evil forces of mankind that poisoned him, as they crucified the Messiah, for the crime of fidelity. The agent of fate is not a conscience-less villain, but a Machiavellian statesman.

The most interesting contrast between the two plays for our purpose is that between the two Moors. Othello is a noble creature, with his Moorish ~~his~~ blood showing in the fact that he is childishly trusting and easy to make jealous.

He never speaks of the East save as a stranger:- he told her

"Of being taken by the insolent foe

And sold to slavery, of my redemption thence

And portance in my travel's history;

Wherein of antres vast and deserts idle,

Rough quarries, rocks, and hills whose heads touch heaven,

It was my hint to speak,- such was my process,-

It was my first to speak, - such was my process, -

Rough parties, rocks, and hills whose heads touch heaven,

Wherein of antres vast and deserts idle,

And portance in my travel's history;

And sold to slavery, of my redemption thence

"Of being taken by the insolent foe

He never speaks of the East save as a stranger: - he told her

that he is chiefly trusting and easy to make jealous.

a noble creature, with his Moorish he blood showing in the fact

for our purpose is that between the two Moors. Othello is

The most interesting contrast between the two plays

villain, but a Machiavelian statesman.

of fidelity. The agent of fate is not a conscience-less

that poisoned him, as they crucified the Messiah, for the crime

him as Othello's case, but rather the evil forces of mankind

greater than they. It is not Iago's weakness that destroys

but not that of a man for a woman, but rather of men for a

The plot of the more modern play is based on jealousy,

it is more like hero-worship.

But this is not for love: there is no thought of love between

To his own soul, he whom I trust with mine!"

"Spare Florence after all! Let Iago trust

him to:

the spell of it Iominia reverses her former pleading, and asks

This feeling grows with Iago's steadfastness, until and

And of the Cannibals that each other eat,
 And Anthropophagi, and men whose heads
 Do grow beneath their shoulders."¹

It may be with intent that Shakespeare makes his last speech full of Eastern images;

"Then must you speak
 Of one that loved not wisely, but too well;
 Of one not easily jealous, but, being wrought,
 Perplexed in the extreme; of one whose hand,
 Like the base Indian, threw a pearl away
 Richer than all his tribe; of one whose subdued eyes
 Albeit unused to the melting mood,
 Drops tears as fast as the Arabian trees
 Their medicinal gum. Set you down this;
 And say besides, that in Aleppo once,
 Where a malignant and a turban'd Turk
 Beat a Venetian and traduced the state
 I took by the throat the circumcised dog
 And smote him, thus."²

However effective this may be, it is not, when one examines it carefully, the speech of one turning his thoughts homeward at his death, but the sort of thing a traveller might say. In other words, Othello's Orientalism consists mainly in a childishness of spirit that might be found in a Venetian, but is perhaps a supposed racial characteristic.

1. Othello, I, 3, 137-145
2. Ibid., V, 2, 343-356

And of the Cannibals that each other eat,
And Anthropophagi, and men whose heads
Do grow beneath their shoulders."

It may be with intent that Shakespeare makes his last

speech full of Eastern images;

"Then must you speak

Of one that loved not wisely, but too well;

Of one not easily jealous, but, being wrought,

Perplexed in the extreme; of one whose hand,

Like the base Indian, threw a pearl away

Richer than all his tribe; of one whose stubborn eyes

Albert unused to the melting mood,

Drops tears as fast as the Arabian trees

Their medicinal gum. Set you down this;

And say besides, that in Aleppo once,

Where a malignant and a Turk's-d Turk

Beat a Venetian and stranded the state

I took by the throat the circumcised dog

And smote him, thus."

However effective this may be, it is not, when one

examines it carefully, the speech of one carrying his thoughts

homeward at his death, but the sort of thing a traveller might

say. In other words, Othello's Orientalism comes mainly in

a childishness of spirit that might be found in a Venetian,

but is perhaps a supposed racial characteristic.

Luria, on the other hand, is a very Oriental figure. His color is dark, as Domizia tells us by her
 "black faces in the camp,"¹
 and seems to be a reflection of Othello's "sooty bosom,"²
 rather than of contemporary knowledge of the comparatively light color of Moors; but this is almost his only likeness to Shakespeare's hero. He is also more trusting than there is any need, to be sure, and even admires his Florentine friends. But, to Browning, the essence of his more primitive nature is that he is faithful. I wonder ~~is~~ if the poet had read Goethe's "Hegire," with its lauding of the people who think a spoken promise sacred as a written contract.

Moreover, all through the play he keeps refering to his home, the Orient. From it come his figures of speech, homely ones that any uneducated man might take from the desert:

"Yes, when the desert creature's heart, at fault
 Amid the scattering tempest's pillared sands,
 Betrays its ~~step~~ ~~step~~ step into the pathless drift-
 The calm instructed eye of man holds fast
 By the sole bearing of the visible star,
 Sure that when slow the whirling wreck subside,
 The boundaries, lost now, shall be found again,-
 The palm-trees and the pyramid over all.
 Yes: I trust Florence; Pisa is deceived."³

The sandstorm must have been as well-known to the desert-born Moor as the bread-and-salt security:

1. Luria, p. 303
2. Othello, I, 2, 70
3. Luria, p. 305

Luria, on the other hand, is a very Oriental figure.

His color is dark, as Domitia tells us by her

"black face in the camp."

and seems to be a reflection of Gubello's "sooty bosom."

rather than of contemporary knowledge of the comparatively

light color of Moors; but this is almost his only likeness to

Shakespeare's hero. He is also more trusting than there is any

need, to be sure, and even admits his Florentine friends.

But, to Browning, the essence of his more primitive nature

is that he is faithful. I wonder if the poet had read Goethe

"Heide," with its longing of the people who think a spoken

promise sacred as a written contract.

Moreover, all through the play he keeps referring to

his home, the Orient. From it come his figures of speech,

homely ones that any uneducated man might take from the desert:

"Yes, when the desert creature's heart, at faint

And the scattering tempest's pillared sands,

Betrays its xxx step into the pathless drift--

The calm instructed eye of man holds fast

By the sole bearing of the visible star,

Safe that when slow the willing wreck upheals,

The boundaries, lost now, shall be found again--

The palm-trees and the pyramid over all.

Yes: I trust Florence; Pisa is deceived."

The sandstorm must have been as well-known to the desert

born Moor as the breeze-and-salt security:

"My heart
 Beats close to this Tiburzio as a friend.
 If he had stepped into my watch-tent, night
 And the wild desert full of foes around,
 I should have broke the bread and given the salt
 Secure, and, when my hour of watch was done,
 Taken my turn to sleep between his knees
 Safe in the untroubled ~~low~~ brow and honest cheek." /

His feeling for the East is beautiful, and I think sincere. He calls it ~~xx~~ "my own East" with affection. His words to Domizia as he is about to die are the home-words of a dying man, and though his ideas are not ~~x~~ unlike those expressed in "Hegire," they sum up his situation as Browning saw it.

"My own East"

How nearer God we were! He glows above
 With scarce an intervention, presses close
 And palpitatingly, his soul o'er ours;
 We feel him, not by painful reason know!
 The everlasting minute of creation
 I felt there; now it is, as it was then;
 All changes at his instantaneous will,
 Not by the operation of a law
 Whose maker is elsewhere at other work.
 His hand is still engaged upon his world-
 Man's praise can forward it, man's prayers suspend,
 For is not God all-mighty? To recast
 The world, erase old things and make them new,

"My heart"

Hearts close to this Tiburtia as a friend.
 If he had stepped into my water-tent, night
 And the wild desert full of stars around,
 I should have broke the bread and given the salt
 Secure, and, when my hour of watch was done,
 Taken my turn to sleep between his knees
 Safe in the untroubled bow and honest cheek."
 His feeling for the East is beautiful, and I think
 sincere. He calls it his "my own East" with affection. His
 words to Domini as he is about to die are the home-words of
 a dying man, and though his ideas are not unlike those expressed
 in "Regire," they sum up his situation as Browning saw it.

"My own heart"

How nearer God we were! He glows above
 With scarce an intervention, presses close
 And palpably, his soul's our ours;
 We feel him, not by painful reason know!
 The eve lasting minute of creation
 I felt there; now it is, as it was then;
 All changes at his instantaneous will,
 Not by the operation of a law
 Whose maker is elsewhere at other work.
 His hand is still engaged upon his world-
 Then's praise can forward it, man's prayers suspend,
 For is not God all-mighty? To recast
 The world, erase old things and make them new,

What costs it Him? So, man breathes nobly there.

And inasmuch as feeling, the East's ~~x~~ gift,

Is quick and transient- comes, and lo, is gone-

While Northern thought is slow and durable,

Surely a mission was preserved for me,

Who, born with a perception of the power

And use of the North's thought for us of the East,

Should have remained, turned knowledge to account,

Giving thought's character and permanence

To the too transitory feeling there-

Writing God's message plain in mortal words.

Instead of which, I leave my fated field

For this where such a task is needed least,

Where all are born consummate in the art

I just perceive a ~~xx~~ chance of making mine,-

And then, deserting thus my early post,

I wonder that the men I come among

Mistake me! There, how all had understood,

Still brought fresh stuff for me to stamp and keep,

Fresh instinct to translate them into law!"^h

Luria says that the predicament is his fault because he did not stay at home; however that may be, ~~ix~~ it is quite plain that to Browning the straightforwardness and faithfulness which the poet imagines to be the racial inheritance of the Moor are mistaken by the crooked Florentines for an even more convincing graft than usual, and so cause his downfall. It is the very Orient in Luria that makes the plot.

What comes to him? So, man breathes nobly there.
And inasmuch as feeling, the heart's gift,
Is quick and transient-comes, and is gone-
While Northern thought is slow and durable,
Surely a mission was preserved for me,
Who, born with a perception of the power
And use of the North's thought for us of the East,
Should have remained, turned knowledge to account,
Giving thought's character and permanence
To the too transitory feeling there-
Writing God's message plain in mortal words.
Instead of which, I leave my latest field
For this where such a task is needed best,
Where all are born conversant in the art
I just perceive a chance of making mine,
And then, desisting from my early post,
I wonder that the men I come among
Misread me! There, how all had understood,
Still brought fresh stuff for me to stamp and keep,
Fresh instinct to translate them into law!
Laurie says that the predicament is his fault because he
did not stay at home; however that may be, it is quite plain
that so Browning the straightforwardness and faithfulness
which the poet imagined to be the racial inheritance of the
North are mistaken by the crooked Florentines for an even more
convincing gift than usual, and so cause his downfall. It is
the very Orient in Laurie that makes the plot.

Thus, Browning has a much more Oriental play than the "Sweet swan of Avon." "either, I think, really locates Moors in Morocco, and I think Browning has mixed them with ~~the~~ Arabs. The reference to pyramids points to Africa, of course, but the bread-and-salt tradition is Arabian. My chief reason ~~is~~ for this conclusion comes, however, from the general resemblance in ideas between "Luria" and the "West-Östlicher Diván" of Goethe. Whether this comes from interdependence, or from a mutual acceptance of the ideas of Hafiz it would be impossible to determine.

If he is mistaken in his judgment of the Moorish character, yet he has worked out his conception of it to a greater extent than Shakespeare. His play has also more Oriental detail, which is not less well used than Shakespeare's. The Elizabethan used a Moor because he wanted a demi-barbarian in the clutches of one unscrupulous Italian. Browning seems to have objected to that interpretation, and used the Moor less as a barbarian than as a spiritually-minded man, in the clutches of an unspiritual and wicked northern civilization.

So much, then, for the influence of Shakespeare's Turks and Orient on Browning. The Elizabethan usage has become for the Victorian poet a norm for the mediaeval, and indeed for ordinary contemporary thought about the East. He does not accept phrases, but only manners of thought, into which he does not hesitate to put the greater knowledge of a more travelled, more learned, and more scientifically curious age.

Thus, Browning has a much more Oriental play than the "Sweet Swan of Avenel." "Either, I think, I think Browning has mixed them with an Arab. The reference to pyramids points to Africa, of course, but the pseudo-oriental tradition is Arabian. My chief reason for this conclusion comes, however, from the general resemblance in ideas between "Luria" and the "West-Östlicher Divan" of Goethe. Whether this comes from interdependence, or from a mutual acceptance of the ideas of Luria it would be impossible to determine.

If he is mistaken in his judgment of the Arabian character yet he has worked out his conception of it to a far greater extent than Shakespeare. His play has also more Oriental detail, which is not less well used than Shakespeare's. The Elizabethan used a Moor because he wanted a semi-barbarian in the clutches of one unscrupulous Italian. Browning seems to have objected to that interpretation, and used the Moor less as a barbarian than as a spiritually-minded man, in the clutches of an unscrupulous and wicked northern civilization. So much, then, for the influence of Shakespeare's Turks and Orient on Browning. The Elizabethan usage has become for the Victorian poet a norm for the medieval, and indeed for ordinary contemporary thought about the East. He does not accept phrases, but only manners of thought, into which he does not hesitate to put the greater knowledge of a more travelled, more learned, and more scientifically curious age.

After the Shakespearean influence on Browning, the most conspicuous group of Orientalisms we find in the poet are the references to the "Arabian Nights." The first impact of this famous book on the Western world came with Galland's free translation and adaptation in twelve volumes, published in 1704-1717. In 1707 this was translated into English by the unknown "Grub Street translator." This is only a pseudo-oriental work, and not until the English original translations of Henry Torrens ~~am~~ in 1838 and "Lane's incomplete version" in three volumes dated 1839-41 was there much of the real Orient introduced.¹

But the earlier versions were as well-known in the nurseries of a century ago as they are now- in proof of which I offer a scrap of a letter from Elizabeth Barrett Browning to Sarianna, her sister-in-law:

"What I claimed first, in way of privilege was a spring-sofa to loll upon, and a supply of rain water to wash in, and you shall see what a picturesque oil-jar they have given us for the latter purpose; it would just hold the Captain of the Forty Thieves."²

Thus the introduction of the Caliph in the poet's one poem written for a child is natural enough:

"I've promised to visit by dinner time
Bagdat, and accept the prime
Of the Head-Cook's pottage, all he's rich in,
For having left in the Caliph's kitchen,
Of a nest of scorpions no survivor!"³

1. Encyclopedia ^{Britannica} ~~Brittania~~, Art. Thousand and One Nights
2. Orr, p. 229
3. Pied Piper, p. 270

After the Shakespearean influence on Browning, the most conspicuous group of Orientalisms we find in the poet are the references to the "Arabian Nights." The first impact of this famous book on the Western world came with Galland's first translation and adaptation in twelve volumes, published in 1704-1717. In 1707 this was translated into English by the unknown "Arab Street Translator." This is only a pseudo-oriental work, and not until the English original translations of Henry Tottens in 1838 and "Lane's incomplete version" in three volumes dated 1839-41 was there such of the real Orient introduced.

But the earlier versions were as well-known in the nurseries of a century ago as they are now in proof of which I offer a scrap of a letter from Elizabeth Barrett Browning to Gertrude, her sister-in-law:

"What I claimed first, in way of privilege was a spring-salt to roll upon, and a supply of rain water to wash in, and you shall see what a picturesque oil-jar they have given us for the latter purpose; it would just hold the Captain of the Forty Thieves."

Thus the introduction of the Caliph in the poet's one poem written for a child is natural enough:

"I've promised to visit by dinner time Bagdad, and accept the prime Of the Head-Cook's postage, all he's rich in, For having left in the Caliph's kitchen, Of a nest of scorpions no survivor!"

Nor does the mention of the less memorable rulers in the following selection need explanation to a child who knows his book:

"'Yet,' said he, 'Poor piper as I am,
In Tartary I freed the Cham,
Last June, from his huge swarms of gnats;
I eased in Asia the Nizam
Of a monstrous brood of vampire-bats.'" ¹.

In more adult poems, the reference is still apt:

"If lies are true,
The Caliph's wheel-work man of brass receives
A meal, munched millet grains and lettuce leaves
Together in his stomach rattle loose;
You find them perfect next day to produce:
But ne'er expect the man on strength of that,
Can roll an iron camel-collar flat
Like Haroun's self!" ².

"Next died the lord of the Aladdin's cave." ³.

"The serviceable spirits are those, no doubt,
The East produces; lo, the master bids,-
They wake, raise terraces and garden-grounds
In one night's space; and, this done, straight begin
Another century's sleep, to the great praise
Of him that framed them wise and beautiful,
Till a lamp's rubbing, x or some chance akin,
Wake them again." ⁴.

1. Pied Piper, p. 270

2. Sordello, p. 114

3. Red Cotton Night Cap Country, p. 22 752

4. Paracelsus, p. 39

Not does the mention of the less memorable rulers in the following selection need explanation to a child who knows his book:

"Yet," said he, "Poor Niger as I am,

In Tartary I tread the same,

Last June, from his huge swarms of guests;

I came in Asia the same

Of a monstrous brood of vampire-bats."

In more recent poems, the reference is still apt:

"If lives are true,

The Caliph's wheel-work can be turned reverse

A meal, launched midst trials and distress leaves

Together in his stomach rather loose;

You find them perfect next day to produce:

But he's expect the man on strength of that,

Can roll an iron camel-colour flat

Like Haroun's self!"

"Next died the lord of the Arabian's cave."

"The servicable spirits are those, no doubt,

The last prodigious; so, the master bids,-

They wake, raise terraces and garden-grounds

In one night's space; and, this done, straight begin

Another century's sleep, to the great praise

Of him that framed them wise and beautiful,

Till a leap's rubbing, or some chance rain,

Wake them again."

1. Fied Niger, p. 270

2. Sorcello, p. 112

3. Red Cotton Night Cap Country, p. 28 752

4. Sorcello, p. 39

"A Pearl, a Girl

"A simple ring with a single stone,

To the vulgar eye no stone of price:

Whisper the right word, that alone-

Forth starts a sprite like fire from ice

And lo, you are lord (says an Eastern scroll)

Of heaven and earth, lord whole and sole

Through the power in a pearl.

"A woman ('tis I this ~~xxx~~ time that say)

With little the world counts worthy praise:

Utter the true word- out and away

Escapes her soul: I am wrapped in blaze,

Creation's lord, of heaven and earth

Lord whole and sole- by a minute's birth-

Through the love in a girl!"¹

This last lovely lyric is one of the most beautiful of Browning's, and much the most enjoyable of all our rationalizing of myths that I know.

It is not hard after absorbing the atmosphere of the Arabian Nights to take similar situations for illustration. This Browning, with his power of adaptation, does.

"Since force by motion makes- what ~~xx~~ erst was ice-

Crash into fervency and so expire,

Because some Djinn has hit on a device

For proving the full prettiness of fire!"²

1. p. 988

2. ~~Ж. Ж. Ж. Ж. Ж.~~ Jochanan Hakkadosh, p. 396

"A story tells

Of some far embassy despatched to win
The favor of an Eastern king, and how
The gifts they offered proved but dazzling dust
Shed from the ore-beds native to his clime."¹

"Heart and brain

Swelled; he expanded to himself again,
As some thin seedling spice-tree, starved and frail
Pushing between cat's head and ibis' tail
Crusted into the ~~R~~ porphyry pavement smooth,
Suffered remain just as it sprung, to soothe
The Soldan's pining daughter, never yet
Well in her chilly green-glazed minaret,-
When rooted up, the sunny day she died,
And flung into the common court beside
Its parent tree."²

That seems to have the same type of background as the
"Arabian Nights," but ~~is~~ it may also have a more specific source,
for instance:

"Un empereur de Constantinople ayant appris des Mages
que sa fille mourrait de la piqu¹re d'un serpent, fit construire
une tour dans la mer, en face de Byzance, sur la c⁴te asiatique
Hyza-Coulessy- La Tour de la Fille- la Tour de Leandre- et ~~ix~~
il y ferma sa fille. La jeune princesse y vec⁴ut solitaire
n'ayant d'autre compagnie que celle de sa nourrice."³

1. Paracelsus, p. 13

2. Sordello, p. 92

3. Carnoy et Nicholaides, p. 30

"A story tells"

Of some far embassy dispatched to win
The favor of an Eastern king, and how
The gifts they offered proved but dross
Spied from the one-bed native to his clime."

"Heart and brain"

Swelled; he expanded to himself again,
As some thin seedling spice-tree, starved and frail
Flaming between cat's head and his, tall
Grass into the X porphyry pavement smooth,
Suffered remain just as it sprang, to soothe
The Golden's a pining daughter, never yet
Well in her chilly green-glass mirror,
When rooted up, the sunny day she died,
And flung into the common court beside
Its parent tree."

That seems to have the same type of background as the

"Arabian Nights," but it may also have a more specific source
for instance:

"Un empereur de Constantinople ayant épousé une femme

que sa fille mourut de la figure d'un serpent, fit construire
une tour dans la mer, en face de Byzance, sur la côte asiatique
Hyas-Contassy - la Tour de la Vierge - la Tour de la Vierge - et il
il y ferma sa fille. La jeune princesse y vécut solitaire
n'ayant d'autre compagnie que celle de sa nourrice."

1. Héroïde, p. 13
2. Godelle, p. 92
3. Carney et Nicholas, p. 30

A little of the material that Browning uses is so like some used by Byron that it seems likely that the older poet was the one to suggest the references to him. Thus he talks of:

"My Koh-i-noor- or (if that's a platitude)
Jewel of Giamschid, the Persian Sofi's eye."¹

This ~~Er~~ Byron speaks of in "The Giaour" with the note: "The celebrated fabulous ruby of Sultan Giamschid, the embellisher of Istakhar; from its splendour, named Schebgerag, the torch of the night; also the 'cup of the sun,' etc."²

Again:

"As right through ring and ring runs the djereed
And binds the loose, one bar without a break."³

Byron in "The Giaour" uses the word:

"Swift as the hurled on high jerreed
Springs to the touch his startled steed."⁴

with the note: "Jereed, or Djerrid, a blunted Turkish javelin, which is darted from horseback with great force and precision. It is a favorite exercise of the Mussulmans; but I know not if it can be called a manly one, since the most expert in the art are the Black Eunuchs of Constantinople. I think, next to these, a Mamlouk ~~at~~ at Smyrna was the most ~~x~~ skillful that came within my observation."⁵

Browning also uses the word Giaour:

"I pondered, but no result

Came to- unless that Giaours

So worship the Lower Powers."⁶

1. Old Pictures in Florence, p. 178
2. Byron, p. 78
3. R. & B. p. 419
4. Byron, p. 75
5. Bad Dreams II, p. 989

A little of the material that Browning uses is so like
 some used by Byron that it seems likely that the older poet
 was the one to suggest the references to him. Thus he takes of:
 "My Koh-i-noor- or (if that's a mistake)
 Jewel of Gismahid, the Persian Soli's eye."
 This is Byron speaks of in "The Gipsy" with the note: "The
 celebrated fabulous story of Sultan Gismahid, the embellisher of
 Isakhan; from his splendour, named Soneberger, the torch of the
 night; also the 'cup of the sun,' etc."

Again:

"As right through ring and ring runs the djerred
 And binds the loose, one bar without a break."
 Byron in "The Gipsy" uses the word:
 "Swift as the rattle on high djerred
 Springs to the touch his startled speed."
 with the note: "Djerred, or Ijerd, a pointed Turkish javelin,
 which is barred from horseback with great force and precision.
 It is a favorite exercise of the Mussulmans; but I know not
 if it can be called a really one, since the most expert in the
 art are the Black Eunuchs of Constantinople. I think, next
 to these, a hansom at St. Ervins was the most skillful that
 came within my observation."

Browning also uses the word Gipsy:

"I pondered, but no result
 Came for- unless that Gipsy
 So worship the Lower Powers."

1. Old picture in Florence, p. 178
2. Byron, p. 78
3. R. & B. p. 412
4. Byron, p. 75
5. End of volume II, p. 982

Of course the influence of the Bible as shown in Browning's work is tremendous, and I do not attempt to evaluate it. But there is a certain class of allusions based on the ordinary interpretation of the Book that is worth recording. The most ordinary Sunday School interpretation of the Bible gives one the facts needed for such a quotation as this:

(Nature will soon efface its print as well)

"And turn him pure as some forgotten vest

Woven of painted byssus, silkiest

Tufting the Tyrrhene whelk's pearl-sheated lip,

Left welter where a trireme let it slip

I' the sea, and vexed a satrap."¹

Similar to this in reference is the background figure of the poem "Popularity," where Keats is likened to the fisher who dredged up the shells from which the dye was made; that is, the man who saw the ~~x~~ beauty and pointed it out to the lesser poets who get the glory for it.

"Who has not heard how Tyrian shells

Enclosed the blue, that dye of dyes

Whereof one drop worked miracles,

And colored like Astarte's eyes

Raw silk the merchant sells?"²

Here we get also Astarte, the singular form of the name Ashtoreth in the Bible.³

The whole "Experience of Karshish" is taken from the

1. Sordello, p. 92

2. p. 195

3. I Kings 11:5; II Kings 23: 13

Of course the influence of the Bible as shown in Browning's work is tremendous, and I do not attempt to evaluate it. But there is a certain class of statements based on the ordinary interpretation of the Book that is worth recording. The most ordinary Sunday School interpretation of the Bible gives one the facts needed for such a quotation as this:

(Nature will soon efface its print as well)

"And turn his gaze as some forgotten vest

Woven of painted pyramids, altars

Tutling the Tyrrhene whale's pearl-shedded lip,

Left welter where a tyrant let it slip

I, the sea, and vexed a sunset."

Similar to this in reference is the background figure

of the poem "Popularity," where Keats is likened to the fisher who dragged up the shells from which the eye was made; that is, the man who saw the eye beauty and pointed it out to the lesser poets who got the glory for it.

"Who has not heard how Tyrian shells

Encompass the line, that eye of eyes

Whetted one eye, worked miracles,

And colored like Asterce's eyes

How sick the merchant sells?"

Here we get also Asterce, the singular form of the name

Asterion in the Bible.

The whole "Experience of Karamazov" is taken from the

Bible, of course. The only bits of lore from outside are such things as:

"Our lord

Who lived there in the pyramid alone,"¹

which is a common enough idea, and strange references to medical lore.

A pursuance of one's background studies might also give one the basis for:

"Babylonians plucked his beard and tore his raiment,

Drove him from that tower he built; while, had he peered
at stars,

Town howled, 'Stone the quack who styles our Dog-star- Sirius!"²
as it certainly would for²

"O Persic Z Zoroaster, lord of stars!"³

Anyone as keen as Browning for romance would find very fascinating the Egyptian lore just being opened up, following the finding of the Rosetta stone by Napoleon's Egyptian Expedition in 1798⁴ and we find a good many references to Egypt. The pyramids, which were mentioned in discussing "Karshish" are familiar objects:

'As if his hate could bear to lie embalmed,

Bricked up, the moody Pharoah, and survive

All intermediate crumblings, to arrive

At Earth's catastrophe."⁵

Browning knew not only of Egyptian immortality ideas, as in the above quotation, but also of their animal-worship:

1. p. 339

2. Pietro of Abano, p. 899

3. Paracelsus, p. 42

4. Concise Bible Dictionary, Art. Egypt

5. Sordello, p. 107

"Back fell Naddo more aghast
 Than some Egyptian from the harassed bull
 That wheeled abrupt and, bellowing, fronted full
 His plague, who spied a scarab 'neath the tongue
 And found 'twas Apis flank his hasty prong ~~XXXX~~
 Insulted."¹

"The King hailed his keeper, an Arab
 As Glossy and black as a scarab."²

He had been to the museum, for he knew that at Venice
 "the spoils of every clime" were

"ranged,

The horned and snouted Libyan god, upright
 As in his desert, by some simple bright
 Clay cinerary pitcher- Thebes as Rome,
 Athens ~~xx~~ as Byzant rifled."³

Fifine is:

"No Asian mirror, like yon Ptolemaic's witch
 Able to fix sun fast and tame sun down, enrich
 Not burn the world with beams thus flatteringly rolled
 About her, head to foot, turned slavish snakes of gold."⁴

This means, of course, Cleopatra, and he again insists she
 is not like the queen:

"Do I say like your Queen of Egypt? "Who forgoes
 My cup of witchcraft- fault be on the fool! He knows
 Nothing of how I pack my wine-press, turn its winch
 Three-times-three, all the time to song and dance, nor flinch
 From charming on and on, till at the last I squeeze
 Out the exhaustive drop that leaves behind mere lees
 And dregs, vapidty, thought essence heretofore!

1. Sordello, p. 84
 2. The Love, p. 256

3. Sordello, p. 116
 4. Fifine, p. 203

"Back fell Nardo more against

Then some Egyptian from the mirrored hall
That wailed shrill and, bellowing, fronted all
His plague, who spied a scarab 'neath the tongue
And found 'twas Aps's flesh his nasty prong took
Insulted."

"The King hailed his keeper, an Arab

As glossy and black as a scarab."

He had been to the museum, for he knew that at Venice

"the spoils of every clime" were

"ranged,

The horns and enobled Libyan God, upright

As in his desert, by some single light

Clay cinerary pitcher- Thetis as Rome,

Athena as a Pyxian lifted."

Elaine is:

"No Asian mirror, like you Protestant's which

Able to fix our feet and save our souls, enrich

Not burn the world with beams and flatteringly rolled

About her, head to foot, turned slaven snakes of gold."

This means, of course, Cleopatra, and he again insists she

is not like the queen:

"Do I say like your Queen of Egypt? Who forgets

My cup of witchcraft- I can't be on the fool! He knows

Nothing of how I pack my wine-press, turn its wind

Three-times-three, all the time to song and dance, nor flinch

From chaining on and on, till at the last I squeeze

Out the exhaustive drop that leaves behind mere lees

And dress, verily, through essence nevermore!

Sup of my sorcery, old pleasures please no more!
 Be great, be good, love, learn, have potency of hand
 Or heart or head,- what boots? You die, nor understand
 What bliss might be in life: you ate the grapes but knew
 Never the taste of wine, such vintage as I brew!"¹

Browning has three references to dervishes:

"Some dervish desert-spectre, swordsman, saint,
 Lawgiver, lyrist- oh, we know the names!"²

"I may rave
 Like an epileptic dervish in the books,
 Foam, fling myself flat, rend my clothes to shreds;
 No matter."³

"Let me, since I can fly no more,
 At least spin dervish-like about
 (Till giddy rapture almost doubt
 I fly) through circling sciences,
 Philosophies and histories!"⁴

In all of these it is impossible to be sure of any source,
 for the stories of dervishes in English go back at least as far
 as Purchas, ~~xxx~~ who includes an elaborate description of them
 as told by Thomas Coryat.⁵

Continuing eastward, we find many references to India,
 which is what we would expect from a man living in those stirring
 times in that part of the future Empire. He was in the stream
 of English knowledge of India: for instance, Mrs. Orr quotes
 a letter of his: "'I had an impassioned letter a fortnight ago,

1. Fifine, p. 708

2. Prince Hohenstiel-Schwangau, p. 685

3. Sludge, p. 400

4. Easter Day, p. 334

5. Purchas, V p. 417-419

But of my society, old pleasures please no more!

Be great, be good, love, learn, have potency of hand

Or heart or head, - what boots? You die, nor understand

What bliss might be in life: you see the grapes but know

Never the taste of wine, such vintage as I press!"

Browning has three references to dervishes:

"Some dervish desert-spectre, swordman, saint,

lawgiver, lyricist - oh, we know the names!"

"I may have

these an epigraphic dervish in the books,

Form, thing myself that, read my clothes to shreds;

No matter."

"Let me, since I can fly no more,

At least spin dervish-like about

(Till gladly rapture almost doubt

I fly) through circling sciences,

Philosophies and histories!"

In all of these it is impossible to be sure of any source

for the stories of dervishes in English, go back at least as far

as Purchas, who includes an elaborate description of them

as told by Thomas Coryate.

Continuing eastward, we find many references to India,

which is what we would expect from a man living in those stirring

times in that part of the future Empire. He was in the stream

of English knowledge of India: for instance, Mrs. Orr quotes

a letter of his: "I had an impression better a fortnight ago,

I. Pilling, p. 708

2. Prince Hohenlohe-Schwanau, p. 685

3. Stanley, p. 400

4. Foster Day, p. 224

5. Purchas, p. 412-413

from a nephew of mine, who is in the second division [battalion?] of the Black Watch. He was ordered to Edinburg, and the regiment not dispatched after all- it having just returned from India. The poor fellow wrote, in his despair, "To know if I could do anything!" He may be wanted yet: though nothing seems wanted in Egypt, so capital appears to be the management."¹ I quote this, both because it shows that Browning must have had oral sources of knowledge about India, and because it illustrates the intelligent, though lay, interest he took in foreign affairs. Thus, such a remark as:

"Many years in foreign climes

Rubs some marks away- not all though!"²
must have come from personal observation on himself and friends.

"An India screen is pretty furniture"³.
needs no source except a pair of observant eyes; any more than does:

"What gimcracks, genuine Japanese:

Gape jaw and goggle-eye, the frog;

Dragons, owls, monkeys, beetles, geese;

Some crush-nosed human-hearted dog;

Queer names, too, such a catalogue."⁴

or the description of the weapons in "A Forgiveness" beginning:

"I think ~~if~~ there never was such- how express?-

Horror coquetting with voluptuousness,

As in those arms of Eastern workmanship-

Yataghan, kandjar, things that rend and rip."⁵

1. Orr, p. 492

2. Clive, p. 897

3. Bishop Blougram's Apology, p. 350

4. Shop, p. 809

5. p. 819

The most ordinary person can appreciate the pictures of:

"We studied hard in our styles,
Chipped each at a crust like Hindoos."¹

"And therefore the Koh-i-noor
May sleep in mine beneath moor!"²,

"You've your foot now on my hearth rug, tread what was a
tiger's skin:

Rarely such a royal monster as I lodged the bullet in!"³
True, he murdered half a village, so his own death came to pass;
Still for size, and beauty, cunning, courage- ah, the brute
he was!"³,

The European history he was so fond of accounts for:

"If I so had gained
Sleep the earlier, leaving England probably to pay on still
Rent and taxes for half India, tenant at the Frenchman's will."⁴

Only a rather superficial knowledge of Indian society
and ethics is required for:

"No Nautch shall cheat me," said I, "taking my stand
At this bolt which I draw!"⁵

"The Pariah of the North, the European Nautch."⁶

"Travels Waring East & away?

Who of knowledge, by hearsay,

Reports a man upstarted

Somewhere as a god,

1. Youth and Art, p. 396
2. Epilogue to Pachiorotto, p. 829
3. Clive, p. 894
4. Ibid. p. 896-897
5. M Natural Magic, p. 811
6. Fifine, p. 708

Hordes grown European-hearted,

Millions of the wild made tame

On a sudden at his fame¹

In Vishnu-land what Avatar?"¹

"Look East, where ~~x~~ whole new thousands are!

In Vishnu-land what Avatar?"²

A knowledge of European history would give the basis for such matters as Emperor Frederick the First's Saracenic soldiers,^{3,4} and the mediaeval missions to China.^{4.5}

But Browning knew legends and customs, and could apply them, though one is never quite sure that he did not invent them. When he has a legend, he does not expect ~~knowledge~~^{knowledge} of it, as one might of a legend of ancient Greece; he tells the entire story. I have never found the sources for these: they must have come from the large number of books on the East which have now been replaced, but which in their day enchanted Moore and Byron, as well as a host of others. Browning never makes his comparisons as labored as they did, however. Thus:

"Old Eastern books

Say, the fallen prince of morning some short space

Remained unchanged in semblance; nay his brow

Was hued with triumph: every spirit then

Praising, his heart on flame the while:- a tale!"⁶

"Here mollitious alcoves gilt

Superb as Byzant domes that devils built!

-Ah, Byzant, there again! no chance to go

1. Waring, p. 265

2. Ibid., p. 266

3. Sordello, p. 82

4. Ibid. p. 93

5. R. & B. p. 567

6. Paracelsus, p. 27

Horde grown European-hearted,

Millions of the wild made tame

On a sudden at his name

In Vishnu-land what Avatars?

"Look East, where a whole new thousands are!

In Vishnu-land what Avatars?"

A knowledge of European history would give the basis

for such matters as Emperor Frederick the First's Saracenic

soldiers, and the medieval missions to China.

But Browning knew legends and customs, and could apply

them, though one is never quite sure that he did not invent

When he has a legend, he does not expect anything of it, as

might of a legend of ancient Greece; he tells the entire story

I have never found the sources for these; they must have come

from the large number of books on the East which have now been

replaced, but which in their day enchanted Moore and Byron,

as well as a host of others. Browning never makes his own

parisons as laborious as they did, however. Thus:

"Old Eastern books

Say, the fallen prince of morning some short space

Remained unchanged in semblance; nay, his brow

Was hued with crimson; every spirit then

Trailing, his heart on flame the wife: - a tale!"

"Here molitions sleeves gilt

Robert as Byzant comes that devil's buff!

And, Byzant, there again! no chance to go

1. Waring, p. 265
2. Ibid., p. 266
3. Sorcello, p. 82
4. Ibid., p. 93
5. R. A. B. p. 287
6. Sorcello, p. 93

Ever like august cheery Dandolo,
 Worshipping hearts about him for a wall,
 Conducted, blind eyes, hundred years and all,
 Through vanquished Byzant where friends note for him
 What pillar, marble massive, sardius slim,
 'Twere fittest he transport to Venice square!"¹.

"I saw--- O brother! 'mid far sands
 The palm-tree cinctured city stands,
 Bright white beneath, as heaven bright blue,
 Leans o'er it, while the years pursue
 Their course, unable to abate
 Its paradisal laugh at fate!

One morn,- the Arab staggers blind
 O'er a new tract of earth calcined
 To ashes, silence, nothingness,-
 And strives with dizzy wits to guess
 Whence fell the blow. What if, 'twixt skies
 And prostrate earth, he should surprise
 The imaged vapor, head to foot,
 Surveying, motionless and mute,
 Its work ere, in a whirlwind rapt
 It vanish up again."².

"Like a dwarf palm which wanton Arabs foil
 Of bearing its own proper wine and oil,
 By grafting into it the stranger-vine,
 Which sucks its heart out, sly and serpentine,

1. Sordello, p. 93

2. Easter Day, p. 332

Ever like August cherry Dandolo,
 Worshipping hearts about him for a wall,
 Conducted, blind eyes, hundred years and all,
 Through vanquished Byzant where friends note for him
 What pillar, marble massive, serene slim,
 'Twere fittest he transport to Venice square!
 "I saw--- O brother! mid far sands
 The palm-trees circled city sands,
 Bright white beneath, as heaven bright blue,
 Leans o'er it, while the years pursue
 Their course, unable to abate
 Its paradisaic laugh at fate!
 One morn,-- the Arab stagger blind
 O'er a new tract of earth gained
 To ashes, silence, nothingness,
 And arrives with dizzy wit to guess
 Whence fell the blow. What ill, 'twixt skies
 And prostrate earth, he should surmise
 The image vapor, head to foot,
 Surveying, motionless and mute,
 Its work ere, in a whitening ray
 It vanish up again."
 "Like a dwarf palm which wanton Arabs fell
 Of bearing its own proper wine and oil,
 By grafting into it the stranger-vine,
 Which sucks its heart out, aly and serpentine,

Till forth one vine-palm feathers to the root,
And red drops moisten the insipid fruit."¹

"The lean frame like a half-burnt taper lit
Erst at some w marriage feast, then laid away
Till the Armenian bridegroom's dying day,
In his wool wedding-robe."²

"For where its tatters hung loose like sedges,
Gold coins were glittering on the edges,
Like the band-roll strung with tomans
Which proves the veil a Persian woman's."³

Browning was a man, as I have shown, of a cultivated interest in the Orient. He had a knowledge of history; he cultivated foreign acquaintances and their curios; he read widely. This all seems to be the result of a real world-feeling. He has some sense of the universality of human nature:

"X "You may at Pekin as at Poggibonsi
Instead of tricky priest, a dodgy bonze see."⁴

"What trash will come flying from Jew, Moor, and Turk
Whe, goosequill, thy reign o'er the world is abolished!"⁵

"Thou hast hast taught him to speak so that all men may hear
-Each alike, wide world over, Jews, Pagans, Turks, Moors,
The same as we Christians."⁵

1. Sordello, p. 106

2. Ibid. p. 78

3. The Flight of the Duchess, p. 275

4. Replies to Challenges to Rhyme,
Macmillan Co. Edition, p. 1341

5. Fust and His Friends, p. 981

Till forth one vine-palm leanness to the roof,
And red drops hoisted the insid'ous fruit."
"The lean frame like a half-burnt taper lit
Ere at some w marriage feast, then laid away
Till the Armenian bridegroom's dying day,
In his wool wedding-robe."

"For where its tapers hung loose like beards,
Gold coins were glittering on the edges,
Like the band-roll strung with tokens
Which proves the veil a Persian woman's."

Browning was a man, as I have shown, of a cultivated
interest in the Orient. He had a knowledge of history; he
cultivated foreign acquaintances and their culture; he read
This all seems to be the result of a real world-feeling. He
has some sense of the universality of human nature:

"I "You say at Pekin as at Pagan?"

Instead of tricky priest, a doggy horse see."

"What train will come flying from Jew, Moor, and Turk

Who, goodly, my reign o'er the world is abolished!"

"Then must hasten though him to speak so that all men may hear

-Each alike, wide world over, Jew, Kaffir, Turk, Moor,

The same as we Christians."

1. Browning, p. 106

2. Ibid. p. 78

3. The Flight of the Duchess, p. 275

4. Replies to Challenges to Verse

Macmillan Co. Edition, p. 1341

5. Poet and His Friends, p. 281

We see Browning, then, using his Oriental material with great skill. He gathers material from many sources, and makes it so definitely his own that his allusions to it are natural and not pedantic. He was well-read, but he keeps it in mind that others may ~~not~~ be quite fairly excused for not knowing all that he does. His reading is in little-known books, though Byron is very likely the one who started him on many clews.

Browning seems to have had a scientifically critical mind, and to have demanded an understanding of what he read, for he inquired into the historical and geographical backgrounds of the Bible, and the material is at his finger-tips. His historical interest, which shows in many of his Italian poems, naturally extended itself to his Oriental studies. His taste is catholic- India and Egypt are alike interesting to him, and he has a weakness for the religious mythology found in the writings of the Rabbis, as well as the religions of Egypt, Mohammed, and the Hindus.

To me, one of the interesting matters I found, was that I could trace no sources. I am inclined to think that Browning himself could not have told what they were, because he had genuinely absorbed the material, and found it ready for use when he needed it.

That this is characteristic of Browning's use of material is shown by the deductions of Mr. Hood after studying his classical sources: "Browning's discernible borrowings from ~~Latin and Greek~~ Greek and Latin range from quotation and translation to reminiscence and imitation; they sometimes contain

We see Browning, when using his Oriental material with great skill. He gathers material from many sources, and makes it so definitely his own that his allusions to it are natural and not pedantic. He was well-read, but he keeps it in a mind that others may not be quite fairly excused for not knowing all that he does. His reading is in little-known books, though Byron is very likely the one who started him on many clues. Browning seems to have had a scientifically critical

mind, and to have demanded an understanding of what he read, for he inquired into the historical and geographical background of the Bible, and the material is at his finger-tips. His historical interest, which shows in many of his Italian poems naturally extended itself to his Oriental studies. His taste is catholic - India and Egypt are alike interesting to him, and he has a weakness for the religious mythology found in the writings of the Rabbin, as well as the religions of Egypt, Mohammed, and the Hindus.

To me, one of the interesting matters I found, was that I could trace no sources. I am inclined to think that Browning himself could not have told what they were, because he had genuinely absorbed the material, and found it ready to use when he needed it.

That this is characteristic of Browning's use of material is shown by the deductions of Mr. Hood after studying his classical sources: "Browning's discursive borrowings from xxxxxxxx Greek and Latin range from quotation and translation to reminiscence and imitation; they sometimes contain

allusions to the sources, but generally do not; they sometimes appear to come from works so little drawn upon by the poet that on the slender basis of one or two suspected borrowings it is unsafe to infer that he was familiar with them. The vigorous assimilation to which he subjected his classical materials at once ~~x~~ increases the interest and diminishes the assurance of attempts to add to the body of sources already determined.

#

"There is in Browning's works, moreover, a large element of classicism that can hardly be definitely correlated with the ancient sources on which ~~xx~~ it very probably depends. There is much mythology of a general and familiar sort; there are a few thrice-familiar quotations; there are some details of ancient life, of indeterminate origine; there are a dozen passages suggested by ancient sculpture; and there are several details from the Vulgate, the Greek New Testament, Church Latin, and Law Latin."

These same characteristics I find in the poems placed entirely in the Orient. In speaking of "Ferishta's Fancies," Browning himself says: "Pray allow for the Poet's inventiveness in any case, and do not suppose there is more than a thin disguise of a few Persian names and allusions. There was no such person as Ferishtah- the stories are all inventions." ²

1. Hood, pp. 79-80

2. p. 929

allusions to the sources, but generally do not; they sometimes
 appear to come from works as little known as the post
 that on the slender basis of one or two suspected borrowings
 it is unsafe to infer that he was familiar with them. The
 vigorous assimilation to which he subjected his classical
 materials at once increases the interest and diminishes the
 assurance of attempts to add to the body of sources already
 determined.

"There is in Browning's works, moreover, a large
 element of classicism that can hardly be definitely correlated
 with the ancient sources on which it is very probably dependent.
 There is much mythology of a general and familiar sort;
 there are a few three-familiar quotations; there are some
 details of ancient life, or indeterminate origin; there are
 a dozen passages suggested by ancient sculpture; and there are
 several details from the Vulgate, the Greek New Testament,
 Church Latin, and Low Latin."

These same characteristics I find in the poems placed
 entirely in the Orient. In speaking of "Veronica's Ransom,"
 Browning himself says: "Try allow for the Poet's investigations
 in any case, and do not suppose there is more than a faint
 glimpse of a few Persian names and allusions. There are no
 such person as Veronica. The stories are all inventions."

The last statement is not quite true, for the first of the twelve incidents is based on one of the "Fables of Bidpai."¹ As this is the only place where I have actually succeeded in finding a source, I propose to analyse the changes made by Browning to see what use he made of material when he had it before him. The fable as found in Bidpai ~~x~~ is as follows:

"A certain Dervise used to relate, that in his youth once passing through a wood, and admiring the works of the great Author of nature, he spied a Falcon that held a piece of flesh in its beak; and hovering about a tree tore the flesh into bits, and gave it to a young Raven that lay bald and featherless in its nest. The Dervise admiring the bounty or Providence, in a rapture of admiration, cried out, 'Behold this poor bird, that is not able to seek out sustenance for himself, is not however forsaken of its Creator, who speaks the whole world like a table, where all creatures have their food provided for them! He expends his liberality so far, that the serpent finds wherewith ^{then} to live upon the mountain of Gahen. Why am I _A so greedy, and wherefore do I run to the ends of the earth, and plow up the ocean for bread? Is it not better that I should henceforward confine myself in repose to some little corner, and abandon myself to fortune.' Upon this he retired to his cell, where, without putting himself to any farther trouble for anything in the world, he remained three days ~~xixxxx~~ and nights without victuals. At last, 'Servant of mine,' said the Creator to him

The last statement is not quite true, for the first of the twelve incidents is based on one of the "Fables of Boccaccio". As this is the only place where I have actually succeeded in finding a source, I propose to analyse the changes made by Browning to see what use he made of material when he had it before him. The fable as found in Boccaccio is as follows:

"A certain Dervise used to relate, that in his youth once passing through a wood, and admiring the works of the great Author of nature, he spied a falcon that held a piece of flesh in its beak; and hovering about a tree tore the flesh into bits and gave it to a young Raven that lay dead and senseless in its nest. The Dervise admiring the bounty of Providence, in rapture of admiration, cried out, 'Behold this poor bird, that is not able to seek out sustenance for himself, is not however forsaken of its Creator, who speaks the whole world like a table, where all creatures have their food provided for them! He extends his liberality so far, that the serpent finds where to live upon the mountain of Gannan. Why am I so greedy, and therefore do I run to the ends of the earth, and plow up the ocean for bread? Is it not better that I should henceforward confine myself in repose to some little corner, and abandon myself to fortune?' Upon this he retired to his cell, where, without putting himself to any further trouble for anything in the world, he remained three days without and nights without victuals. At last, 'Servant of mine,' said the Creator to him

in a dream, 'know that all things in this world have their causes: and though my providence can never be limited, my wisdom requires that men should make use of the means that I have ordained them. If thou shouldst imitate any one of the birds seen to my glory, use the talents I have given thee, and imitate the Falcon that feeds the Raven, and not the Raven that lies ~~x~~ a sluggard in the nest, and expects his food from another.' "

Turning to the derived poem, we are struck first by the superficial changes of eagle for falcon, and a brood ~~of~~ for a single young raven. There seems to be no purpose in this: it might have been the exigencies of meter, or a slip of the memory that caused it. Equally ~~x~~ unimportant is the addition of the fact that the dervish has not yet become the sage, for this is a device to give a little more unity to the "Fancies."

The emphasis of the two fabulists interests me much more. The two accounts are of about the same length, but the proportion of picture to moral is very different. In the Persian, the statement of the falcon feeding the raven is approximately one-fifth of the whole: in Browning ~~is~~ it is one-third, and its effect in speech and vision are proportionately shortened, and made possibly a trifle elliptical; indeed, when this is taken together with Browning's sentence-structure, it becomes difficult to grasp the meaning.

But the chief difference between the stories is the spiritual interpretation made by the Christian. The closing lines of "The Eagle" take one a step farther than the Mohammedan

in a dream, 'know that all things in this world have their causes and through my providence can never be limited, my wisdom requires that men should make use of the means that I have ordained them. If thou shouldst imitate any one of the birds seen to my glory, use the talents I have given thee, and imitate the Falcon that feeds the Raven, and not the Raven that lies a sluggard in the nest, and expects his food from another.'"

Turning to the derived poem, we are struck first by the superficial changes of eagle for falcon, and a brood of for a single young raven. There seems to be no purpose in this: it might have been the exigencies of meter, or a slip of the memory that caused it. Usually a unimportant is the addition of the fact that the dervish has not yet become the sage, for this is a device to give a little more unity to the "Fables."

The emphasis of the two fabulists interests me much more. The two accounts are of about the same length, but the proportion of picture to moral is very different. In the Persian, the statement of the falcon feeding the raven is approximately one-fifth of the whole: in Browning it is one-third, and its effect in speech and vision are proportionately shortened, and made possibly a trifle elliptical; indeed, when this is taken together with Browning's sentence-structure, it becomes difficult to grasp the meaning.

But the chief difference between the stories is the spiritual interpretation made by the Christian. The closing lines of "The Eagle" take one a step farther than the Mohammedan

felt called upon to go:

"Which lacks food the more,
Body or soul in me? I starve in soul:
So may mankind: and since men congregate
In towns, not woods,- to Ispahan forthwith!"¹.

In this case, then, at any rate, we may conclude that our poet takes his material as a starting-point; in it he does not hesitate to make changes without much purpose, or to expand parts and condense others. He has here changed his whole interpretation because it suits his book to do so.

For the rest, the fables of Ferishtah are in some ways in keeping with the Orient and in others not. The names are quite Oriental of course- thus, "Ferishtah" comes from a well-known book on the history of the Mohammedan power in India by Mohammed Kasim Ferishta. There is no other connection between that book and this; in fact there is no evidence that Browning had done more than hear the title. On the other hand, as Horace Scudder points out in his heading for the "Fancies", "There is a loose connection between this group of poems and certain forms of Oriental literature, notably 'The Fables of Bidpai' or Pilpay, Firdausi's 'Shah-Nameh,' and the 'Book of Job.'" ² The connection is mainly in atmosphere and type of literature, for Browning's dramatic sense, which takes the form of a complete sympathy with the subject, made that easy. Thus there is a certain specious feeling of Orientalism, quite apart from the paraphernalia of dervish, Shas, palms, and so on.

1. p. 930

2. p. 929

felt called upon to do:

"Which Jacks took the more,

Body or soul in me? I strive in soul;

So may mankind; and since men congregate

In towns, not woods, - to Ispahan forswear!"

In this case, then, at any rate, we may conclude that

our poet takes his material as a starting-point; in it he does

not hesitate to make changes without such purpose, or to

expand parts and condense others. He has here changed his

whole interpretation because it suits his book to do so.

For the rest, the fables of Perishan are in some ways

in keeping with the Orient and its others not. The names are

quite Oriental of course - thus, "Perishan" comes from well-

known book on the history of the Mohammedan power in India

by Mohammed Kasim Perishan. There is no other connection between

that book and this; in fact there is no evidence that Browning

had done more than hear the title. On the other hand, as

Horace Goudet points out in his heading for the "Fancies",

"There is a loose connection between this group of poems and

certain forms of Oriental literature, notably "The Fables

of Bihai, or Bihay, Bihai, 'Shah-Nama', and the 'Book

of Job.'" The connection is mainly in atmosphere and type

of literature, for Browning's dramatic sense, which takes the

form of a complete sympathy with the subject, made that easy.

Thus there is a certain species feeling of Orientalism, quite

apart from the paraphernalia of dervish, Shah, palms, and so on.

"The Return of the Druses" is a more historical poem. To be sure, the time is not more specific than the fifteenth century, or the place than "An Islet of the Southern Sporades, colonized by Druses of Lebanon, and garrisoned by the knights-Hospitallers of Rhodes," but this is quite as specific as many historical novels that fail of being as true to the spirit of the time and people under consideration as this is.

The interest in the story centers around three characters: Djabal, the self-deluded claimant to divinity, who wishes to lead his people back to Lebanon; Anael, who worships him and believes in him, but loves Loys de Dreus, the young knight who hopes to make things easier for the Druses by ruling them sympathetically. As Djabal fails to be glorified, we see the tremendous forces aroused in their souls by the strain of the occasion.

Browning's interpretation of the mysterious religion of the Druses is quite as it is explained in the "Encyclopedia Britannica." His knights also have a verisimilitude, from the idealistic and slightly fanatical Loys to the astute Nuncio and the dissolute prefect.

The short, triumphant riding poem "Through the Metidja to Abd-el-Kadr" has lost interest for us, because the historical incident is almost forgotten, though when the poem was published, it was only four years old, and still fresh in the minds of his readers. It is as though one should publish now a poem on the deaths of Sacco and Vanzetti, which might not be intelligible

"The Return of the Crusades" is a more historical poem.

To be sure, the time is not more specific than the fifteenth century, or the place than "An Island of the Southern Spices", colonized by Princes of Lebanon, and furnished by the knights-Hospitallers of Rhodes, but this is quite as specific as many historical novels that fail of being as true to the spirit of the time and people under consideration as this is.

The interest in the story centers around three characters:

Djehel, the self-deluded claimant to divinity, who wishes to lead his people back to Lebanon; Anael, who worships him and believes in him, but loves Lays de Trema, the young knight who hopes to make things easier for the Princes by training them sympathetically. As Djehel fails to be glorified, we see the tremendous forces aroused in their souls by the strain of the occasion.

Browning's interpretation of the operations of the unconscious of the Princes is quite as it is explained in the "Encyclopaedia Britannica." His knights also have a verisimilitude, from the idealistic and slightly fanatical love to the assiduous Kuno and the classic prefect.

The short, triumphant riding poem "Through the Tethys" to Abd-el-Kerim has lost interest for us, because the historical incident is almost forgotten, though when the poem was published it was only four years old, and still fresh in the minds of his readers. It is as though one should publish now a poem on the death of Sacco and Vanzetti, which might not be intelligible

in eighty years from now. It seems that one Abd-el-Kadr was an Algerian chief, who led the tribes in their struggle against French imperialism. He fell on the French on the plain of the Metidja, and utterly routed them.¹ The wonder to me in this poem is that Browning w should be on the side of the Oriental, not of the European, as most men would have been. He can understand the desert man's feelings and dramatize them in this swift glow of pride in his own physical strength and his leader's sagacity.

Last of these Oriental poems, we come to "Mulèykeh," in some ways the most sympathetic and beautiful of them all. The story is of a beloved champion horse stolen from an Arab. Hosèyn followed on a slower horse, and was catching up because the thief did not know the signal for Mulèykeh to do her utmost. But rather than that the Pearl should ever be beaten in speed, he shouted directions to the thief, and lost the horse.

Browning's picture of the desert and the tent-life is as vivid as when he wrote "Luria" in his younger days. But here his poem is based on one well-known trait: the love of an Arab for his horse.

All in all, Browning uses whole poems placed in the Orient not for the sake of the color that quite legitimately belongs with our concept of that background, but because it gives him a chance to study human relations. He is the poet of what might be called psychological drama, where the interest centers

1. *Encyclopedia Britannica*, Art. "Algeria"

in eighty years from now. It seems that one Abd-el-Kader was an Algerian chief, who led the tribes in their struggle against French imperialism. He fell on the French on the plain of the Moulou, and utterly routed them. The wonder to me in this poem is that Browning would be on the side of the Oriental, not of the European, as most men would have been. He can understand the desert man's feelings and dramatize them in this swift flow of pride in his own physical strength and his leader's sagacity.

Last of these Oriental poems, we come to "Molokah," in some ways the most sympathetic and beautiful of them all. The story is of a beloved champion horse stolen from an Arab. Hossyn followed on a slower horse, and was watching up because the chief did not know the signal for Molokah to go her utmost. But rather than that the chief should ever be beaten in speed, he shifted directions to the left, and lost the horse. Browning's picture of the desert and the tent-life is as vivid as when he wrote "Luria" in his younger days. But here his poem is based on one well-known trait: the love of an Arab for his horse.

All in all, Browning uses whole poems placed in the Orient not for the sake of the color that quite legitimately belongs with our concept of that background, but because it gives him a chance to study human relations. He is the poet of what might be called psychological drama, where the interest centers in the human element. It is a pity that the

in the minds of the protagonists, and his knowledge of the East gives him a wider range for this analysis. But he uses it sparingly, because he himself did not know the Orient. In "The Return of the Druses" and "Ferishtah's Fancies" the use of a different background gives universality; in "Mulèykeh" and "Through the Metidja to Abd-el-Kadr" he has short attempts at Oriental psychology, but he has no long ones. Browning knew the extent to which he could trust his knowledge, I think!

It was necessary to discuss the purpose of many of these types, especially in the analysis of the medieval type of man. We found there that the word "Turk" was a term of reproach, because of their cruelty, their polygamy, and especially their impiety in opposing Christians. It was recognized, however, that they had prospered in spite of it, and the East was used to give the glamour imparted by its splendour to material things and its wisdom. Browning also uses the Oriental East as a mirror which appeared to the northern psychology whom he wishes to expose.

He makes a fuller use of the glamour of the Orient than this, however. To him the East is the realm of youth; when Sorcellie forms an inferiority complex, he employs a day-dreaming compensation. He is tired of practicing archery; in his day-dream he sees himself as a hero in the East, made so by his shooting:

"Straight, a gold shaft aimed

Into the Syrian air, struck Malik down

Superbly!"¹

1. See Ch. II, pp. 1-14

2. Sorcellie, p. 52

in the minds of the protagonists, and his knowledge of the East gives him a wider range for this analysis. But he uses it sparingly, because he himself did not know the Orient. In "The Return of the Druses" and "Ferdinand's Tenth" the use of a different background gives universality; in "Mulliken" and "Through the Mists to Abdel-Rah" he has short attempts at Oriental psychology, but he has no long ones. Browning knew the extent to which he could trust his knowledge, I think!

CHAPTER III

THE MEANING OF THE ORIENT FOR BROWNING

It seems at first like a distinct mass of material that one has to deal with in considering the place of the Orient in Browning from that included under the sources he employed. But with such tremendous assimilation as that to which he subjected his material, it became not a matter of saying "this allusion came from this source," but of tracing types of material, and the probable sources of influence that they indicate. Therefore it was necessary to discuss the purpose of many of these types, especially in the analysis of the mediaeval type of use. We found there that the word "Turk" was a term of reproach, because of their cruelty, their polygamy, and especially their impiety in opposing Christians. It was recognized, however, that they had prospered in spite of it, and the East was used to give the glamour imparted by its splendour in material things and in wisdom. Browning also uses the Oriental Moor as a ~~better~~ being opposed to the northern psychology which he wishes to expose.¹

He makes a fuller use of the glamour of the Orient than this, however. To him the East is the realm of dream: when Sordello forms an inferiority complex, he employs a day-dreaming compensation. He is tired of practising archery; in his day-dream he sees himself as a hero in the East, made so by his shooting:

"Straight, a gold shaft hissed

Into the Syrian air, struck Malek down

Superbly!"²

1. See Ch. II, pp. 1-14

2. Sordello, p. 82

THE MEANING OF THE ORIENT FOR BROWNING

It seems at first like a distinct mass of material that one has to deal with in considering the place of the Orient in Browning from that included under the sources he employed. But with such tremendous assimilation as that to which he subjected his material, it became not a matter of saying "this allusion came from this source," but of tracing types of material, and the probable sources of influence that they indicate. Therefore it was necessary to discuss the purpose of many of these types, especially in the analysis of the medieval type of use. We found there that the word "Turk" was a term of reproach, because of their cruelty, their polygamy, and especially their impiety in opposing Christians. It was recognized, however, that they had prospered in spite of it, and the East was used to give the gleam imparted by its splendor in material things and in wisdom. Browning also uses the Oriental Moor as a figure being opposed to the northern psychology which he wishes to expose. He makes a fuller use of the gleam of the Orient than this, however. To him the East is the realm of dream: when Cordelia forms an inferiority complex, he employs a day-dreaming compensation. He is tired of practicing archery; in his day-dream he sees himself as a hero in the East, made so by his shooting:

"Straight, a gold shaft missed

Into the Syrian air, struck Malik down

Superbly!"

The song from Paracelsus" is written as a relief from his thoughts in song. He has gone to the East for knowledge, now he uses ~~ix~~ it as material because it is so charming.

"Heap cassia, sandal-buds and stripes

Of labdanum, and aloe-balls,

Smeared with dull nard an Indian wipes

From out her hair: such balsam falls

Down sea-side mountain pedestals,

From tree-tops where tired winds are fain,

Spent with the vast and howling main,

To treasure~~a~~ half their island-gain.

"And strew faint sweetness from some old

Egyptian's fine worm-eaten shroud

Which breaks to dust when once unrolled;

Or shedding perfume, like a cloud

From closet long to quiet vowed,

With moth and dropping arras hung,

Moldering her lute and books among,

As when a queen long dead, was young." /

In the "Pied Piper" he uses the land of the Arabian ~~X~~ Nights as quite in keeping with the legendary period of European history, as, of course, it is. It adds to the color of his poem, both here, and elsewhere.

A striking instance of how romantic Browning regards the East is found in "Popularity." Here he is saying that

the East is found in "Popularity." Here he is saying that

A striking instance of how romantic Browning regards

both here, and elsewhere.

history, as, of course, it is. It adds to the color of his poe

Nights as quiet in keeping with the legendary period of Europe

In the "Pied Piper" he uses the land of the Arabian

As when a queen long dead, was young."

Moldering her life and looks among,

With moaned and dropping eyes hung,

From closest long to quiet voice,

Or shedding perfume, like a cloud

Which breaks to dust when once unriveted;

Egyptian's fine worn-ester abroad

"And drew faint sweetness from some old

To treasure half their island-gain.

Spent with the vast and howling main,

From tree-tops where fished winds are vain,

Down sea-side mountain pedestals,

From out her hair: such balms fill

Smothered with dew hair an Indian wiper

Of labdanum, and also-dalls,

"Keap oases, sensual-buds and stripes

he uses it as material because it is so charming.

his thoughts in song. He has gone to the East for knowledge, a

The song from Paracelsus" is written as a relief from

Keats saw romance, and pointed it out for others to use. They are receiving the credit for it, while he, at least for the time being, was overlooked. This is done under the figure of the man going murex-fishing. In other words, the symbol for romance is the murex, which was apparently chosen because there is romance in the thought of the East.

One quotation it is interesting to compare with Lord Dunsany's lost cities:

"I saw... O brother, 'mid far sands

The palm-tree cinctured city stands,

Bright white beneath, as heaven, bright blue,

Leans o'er it, while the years pursue

Their course, unable to abate

Its paradisal laugh at fate!

One morn the Arab staggers, blind,

O'er a new tract of death, calcined

To ashes, silence, nothingness,-

And strives with dizzy wits to guess

Whence fell the blow."

A few lines later on, Browning definitely calls this Sodom. He is half-way between the bald statement of the Bible and Dunsany's imaginative stories of the fall of fair cities:

"The sun set, and the gloaming came, and we neared the junction of Oonrana and Plegáthanees, but in the darkness

Kent's saw romance, and pointed it out for others to use. They are receiving the credit for it, while he, at least for the time being, was overlooked. This is done under the figure of the man going murex-fishing. In other words, the symbol for romance is the murex, which was apparently chosen because there is romance in the thought of the East.

One question it is interesting to compare with Lord

Dunsany's 'lost cities':

"I see... O brother, 'mid far sands

The palm-tree cinctured city stands,

Bright white beneath, as heaven, bright blue,

Leans o'er it, while the years pursue

Their course, unable to abate

Its paradisaical laugh at fate!

One morn the Arab staggered, blind,

O'er a new tract of death, caldried

To ashes, silence, nothingness,-

And striver with sixty wife to guess

Whence fell the blow."

A few lines later on, Browning definitely calls this

Sodom. He is half-way between the bald statement of the Bible

and Dunsany's imaginative stories of the fall of fair cities:

"The sun set, and the glowing came, and we heard

the junction of Gournas and Plegathness, but in the darkness

discerned not Babulkund. We pushed on hurriedly to reach the city ere nightfall, and came to the junction of the River of Myth where he meets with the Waters of Fable, and still saw not Babulkund. All round us lay the sand and rocks of the unchanging desert, save to the southwards where the jungle stood with its orchids facing skywards. Then we perceived that we had arrived too late, and that her doom had come to Babulkund."¹

Browning sees romance, but not the fantasy of the Irishman. To him, the interest is in the mind of the Arab who sees it, in his "dizzy wits," his astonishment, his sorrow. Dunsany's travellers are sad, indeed, and there is a pleasing, romantic greyness caused by their feeling, but his interest is in the city itself.

Again, Browning is using an allusion well-known to the majority of his readers. It is localized in time, space, and source. E Dunsany's story is about a city in what he calls "the Lands of Dream,"² with no time,³ and no position, and though he is influenced by the Bible stories of ruined cities, no one of them shows in any one of his fantasies. He uses the East, but it is the material of which he creates a more lovely and strange region. Browning knows of no place more romantic; to him it is material also: not the bricks and stone, but rather the stained-glass windows and wrought-iron work of his poem-building.

1. Dunsany, pp. 140-141

2. Ibid., p. 52

discovered not Babulunda. We pushed on hurriedly to reach the city ere nightfall, and came to the junction of the River of Myin where he meets with the Waters of Fohle, and still say not Babulunda. All round us lay the sand and rocks of the wasteland, save to the southwards where the jungle stood with its orchids facing awaywards. Then we perceived that we had arrived too late, and that her doom had come to Babulunda."

Browning sees romance, but not the fantasy of the Irish man. To him, the interest is in the mind of the Arab who sees it, in his "dizzy wild," his astonishment, his sorrow. Dunsany's travellers are not, indeed, and there is a pleasing, romantic grotesque caused by their feeling, but his interest is in the city itself.

Again, Browning is using an element well-known to the majority of his readers. It is localized in time, space, and source. Dunsany's story is about a city in what he calls "the Lands of Irem," with no time, and no position, and though he is influenced by the Bible stories of ruined cities, no one of them shows in any one of his fantasies. He uses the past, but it is the material of which he creates a more lovely and strange region. Browning knows of no place more romantic; to him it is material also: not the bricks and stone, but rather the stained-glass windows and wrought-iron work of his poem-building.

Not only is the East strangely beautiful, but it is interestingly odd. Sometimes both feelings are ~~f~~ present:

"Back fell Naddo, more aghast
Than some Egyptian from the harassed bull
That wheeled abrupt and, bellowing, fronted full
His plague, who spied a scarab 'neath the tongue
And found 'twas Apis' flank his hasty prong
Insulted."¹

"He springs up, glad to breathe,
Above the cunning element, and shakes
The stupor off as (look you) morning breaks
On the gay dress, and near concealed by it,
The lean frame like a half-burnt taper, lit
Erst at some marriage-feast, then laid away
'Till the Armenian bridegroom's dying day,
In his wool wedding-robe."²

In other cases the East is simply queer:

"What gimcracks, genuine Japanese:

Gapejaw and goggle-eye, the frog;
Dragons, owls, monkeys, beetles, geese;
Some crush-nosed human-hearted dog:
Queer names, too, such a catalogue."³

In sharp contrast to this is the use of the Orient as a distant place, whose troubles might be seen in such perspective

1. Sordello, p. 84, Cf. Ch. II, p. 21-22

2. Ibid., p. 78, cf. Ch. II, p. 26

3. Shop, p. 809, cf. Ch. II, p. 24

Not only is the East strangely beautiful, but it is in-
creasingly odd. Sometimes both feelings are present:
"Back fell Neddo, more elegant

Then some Egyptian from the harem hall
That wheeled abrupt and, bellowing, fronted him
His plume, who eyed a scorpion 'neath the tongue
And found 'twas Asia' flank his nasty prong
Insulted."

"He springs up, eyed to breathe,
Above the cunning element, and snakes
The stupor off us (look you) morning breaks
On the gay dress, and near concealed by it,
The lean frame like a half-burnt taper, lit
First at some marriage-feast, then laid away
'Till the Armenian bridegroom's dying day,
In his wool wedding-robe."

In other cases the East is simply queer:
"What almshouse, genuine Japanese;
Geopew and Gogly-eye, the frog;
Trogans, owls, monkeys, beetles, geese;
Some crown-headed human-headed dog;
Geese names, too, such a catalogue."

In sharp contrast to this is the use of the Orient as a
distant place, whose troubles might be seen in such perspective

1. Sorbelli, p. 84, Ch. II, p. 21-22
2. Ibid., p. 78, Ch. II, p. 23
3. Shop, p. 802, Ch. II, p. 24

as to show their pettiness. The Pope is impatient with the **Mar-**
thas of the world who are "anxious and troubled about many things,"
 and as the acme of the ~~in~~ unimportant, he tells us that:

"Five years since, in the Province of To-kien,
 Which is in China as some people know,
 Maigrot, my Vicar Apostolic there,
 Having a great qualm, issues a decree.
 Alack, the converts use as God's name, not
Tien-chu but plain Tien or else mere Shang-ti
 As Jesuits please to fancy politic,
 While, say Dominicans, it calls down fire,
 For Tien means heaven, and Shang-ti, supreme prince,
 While Tien-chu means the lord of heaven: all cry,
 'There is no business urgent for dispatch
 As that thou send a legate, specially
 Cardinal Tournon, straight to Peking, there
 To settle and compose the difference!'"¹.

Browning also makes use of the position of the Orient
 when he uses it to contrast with the coldness of the North:

"The land which gave me thee shall be our home,
 Where nature lies all wild amid her lakes
 And snow-swathed mountains and vast pines begirt
 With ropes of snow- where nature lies all bare,
 Suffering none to view her but a race
 Or stunted or deformed, like the mute dwarfs

1. Luke 10: 41
 2. R. & B. p. 567

as to show their pettiness. The Pope is impatient with the Mar-
was of the world who are "anxious and troubled about many things
and as the name of the is important, he tells us that:

"Five years since, in the Province of To-Kien,
Which is in China as some people know,
Majest, my Vicer Apostolic there,
Having a great pain, issues a decree.
Alack, the converts use as God's name, not
Tien-chu but plain Tien or else more Shan-ti
As Jesuits please to fancy politics,
While, my Dominicans, it calls down fire,
For Tien means heaven, and Shan-ti, supreme prince,
While Tien-chu means the lord of heaven: all cry,
'There is no business urgent for dispatch
As that thou send a legate, specially
Cardinal Tournon, straight to Peking, there
To settle and compose the difference!'"

Browning also makes use of the position of the Orient
when he uses it to contrast with the coldness of the North:

"The land which gave me rest shall be my home,
Where nature lies all wild and her lakes
And snow-capped mountains and vast pines begin
With ropes of snow-where nature lies all bare,
Suffering none to view her but a tree
Or startled or deflected, like the mute dwells

Which wait upon a ^{naked} ~~naked~~ Indian queen.

And there ~~x~~ (the time being when the heavens are thick
With storm) I'll sit with thee while thou dost sing
Thy native songs, gay as a desert bird
Which crieth as it flies for perfect joy."¹

There is a strange warmth here, in the "naked Indian queen" and the "desert bird," that contrasts with the coldness of the snowy pines and the blizzard. It is like finding a tramp's fire by the side of the road, when one has been walking through an early snow, and is thoroughly chilled.

The Orient is also to him, as it was to Spenser, the local habitation of heathendom:

"My powers were greater: as some temple seemed
My soul, where naught is changed and incense rolls
Around the altar, only God is gone
And some dark spirit sitteth in his seat.
So I passed through the temple and to me
Knelt troops of shadows, and they cried, 'Hail, king!
We serve thee now, and thou shalt serve no more!
Call on us, prove us, let us worship thee!'
And I said, 'Are ye strong? Let fancy bear me
Far from the past!' And I was borne ~~xy~~ away
As Arab birds float sleeping in the wind,
O'er deserts, towers, and forests, I being calm."²

1. Pauline, p. 10

2. Ibid. p. 6

Which wait upon a naked Indian queen.

And there it (the time being when the heavens are thick

With storm) I'll sit with thee while thou dost sing

Thy native songs, gay as a desert bird

Which crieth as it flies for perfect joy."

There is a strange warmth here, in the "naked Indian

queen" and the "desert bird," that contrasts with the coldness

of the snowy pines and the blizzard. It is like finding a tramp

fire by the side of the road, when one has been walking through

an early snow, and is thoroughly chilled.

The Orient is also to him, as it was to Spenser, the

local habitation of heat and light:

"My powers were greater: as some temples seemed

My soul, where nature is changed and incense rolls

Around the altar, only God is gone

And some dark spirit sitteth in his seat.

So I passed through the temple and to me

Kneel troops of shadows, and they cried, 'Hail, King!

We serve thee now, and thou shalt serve us more!

Call on us, prove us, let us worship thee!

And I said, 'Are ye strong? Let fancy hear me

Far from the heart!' And I was borne away

As Arab birds float sleeping in the wind,

O'er deserts, flowers, and forests, I being calm."

It seems that here, the very image of the temple is Eastern to his mind, for there is nothing else to make the Oriental reference, as far as one can tell. Why not ~~xxxxxx~~ any kind of birds at all, instead of the specific Arab birds? He shows here the power of association, just as he does in:

"The King hailed his keeper, an Arab

As glossy and black as a scarab,"¹

where the ideas of Arab and scarab rhyme as well as do the words.

In other cases, there seems to be no point to an Oriental reference. It is apt, and very clever, but its Eastern quality has no significance. There are ~~a~~ many of these places, for instance:

"Fancy with fact is just one fact the more:

To wit, that fancy has informed, transpierced,

Thridded and so thrown fast the facts else free,

As right through ring and ring runs the jereed

And binds the loose, one bar without a break."²

There is nothing that I can see to suggest the Orient here; no thought to point to it, no elaborately lovely description to enhance. ~~T~~ It is a vivid and apt comparison, but no more so than others that were possible.

Just once, Browning tells us why he uses an Oriental image, and this may help us here. He says:

1. *Glove*, p. 256, cf. Ch. II, p. 22

2. *R. & B.* p. 419, cf. Ch. II, p. 19

"My Koh-i-moor- or (if that's a platitude)

Jewel of Giamschid, the Persian Sofi's eye." ¹

"If that's a platitude!" Browning did not hesitate to use hackneyed expressions when they suited the people of his poems, but when he could, he chose to be original. He scatters the Orient through his poetry as if he at least partly agrees with Madame de Staël that "The North, South, and West have all been exhausted." ²

In the whole poems based on the Orient, we find in general that the purpose of the poet has been to find new worlds to conquer: new psychologies to interpret, new situations in which to place people to observe their reactions. "The Return of the Druses," for example, is based on the situation, which is different from any that could possibly arise in the Western world. Of course, the mere holding of a religion which permits outward conformity to another religion, and the fanaticism which the chief devotees of the Druses felt make them different from Occidentals, but there is no desire to study Oriental psychology here. Indeed, the fact of the difference in geographical location gives a certain universality to the study of the self-deluded hoax. It is so like what we know to be true, that the fact that a case of the kind is found in such a distant spot makes it seem more like a trait inherent in human nature.

On the other hand, "Luria" has little Oriental background;

1. Old Pictures in Florence, p. 178, Cf. Ch. II, p. 19

2. Moore, "Letters and Journals of Lord Byron," P. 331, cf. Ch. I, p. 4

"My Kahl-i-moor-- or (if that's a mistake)

Jewel of Gismahd, the Persian Golf's eye."

"If that's a mistake!" Browning did not hesitate

to use hackneyed expressions when they suited the people of his

poems, but when he could, he chose to be original. He scatters

the Orient through his poetry as if he at least partly agrees

with Madame de Staël that "The North, South, and West have all

been exhausted."

In the whole poem based on the Orient, we find in general

that the purpose of the poet has been to find new words to

conquer: new psychologies to interpret, new situations in

which to place people to observe their reactions. "The Return

of the Prince," for example, is based on the situation,

which is different from any that could possibly arise in the

Western world. Of course, the mere holding of a religion which

perverts outward conformity to another religion, and the fantastic

which the chief devotees of the Prince felt make them different

from Occidentals, but there is no desire to study Oriental

psychology here. Indeed, the fact of the difference in geogra-

phical location gives a certain universality to the study of

the self-deluded monk. It is so like what we know to be true,

that the fact that a case of the kind is found in a such a distant

spot makes it seem more like a trait inherent in human nature.

On the other hand, "Luria" has little Oriental background

1. Old Pictures in Florence, p. 158, Cf. Gr. II, p. 19

2. Moore, "Lectures and Journals of Lord Byron," p. 331, Cf. Gr. I

its interest lies in the study of a new psychology, which Browning is careful to differentiate for us. He is contrasting the calculating Northerner with his cruelty, selfishness, and lack of trust, with the simple, less civilized, more trustworthy, and therefore more trusting, Moor. "Through the Metidja" and "Muleykeh" are mixtures of the two motifs, psychology and ~~br~~ background.

"Ferishta's Fancies" is a more curious poem. The poet took the East as a background partly by analogy with the "Shah Nameh," "The Fables of Bidpai," "Job," and also perhaps "Hegire." He seems, ~~xxx~~ too, to be attempting to gain universality for his preachments, since he wrote to a friend: "Do not suppose there is more than a thin disguise of a few Persian names and allusions."¹ He seems to take the East partly because it is the home of learning, too.

William Lyon Phelps suggests that the potter's wheel in "Rabbi Ben Ezra" is a reaction on the part of the always optimistic Englishman to the deep pessimism of Omar Khayyam, as shown in Fitzgerald's version.² In view of the small amount of attention that had as yet been paid to that small but glorious book, I think this is at least doubtful, but I would like to suggest that "Ferishta's Fancies" is more likely to be an answer to it. Once started, the "Rubaiyat" had no small vogue, and the last revision came out five years before "Ferishta's Fancies." Is it not possible that the increase in number of references to the East in the later part of his life³,

1. P. 928, cf. Ch. II, p. 30

2. Phelps, p. 352

3. See *infra*, p. 13

its interest lies in the study of a new psychology, which
 Browning is certain to differentiate for us. He is contrasting
 the calculating Northerner with his honesty, selflessness,
 and lack of trust, with the simple, less divided, more
 trustworthy, and therefore more trusting, South. "Through the
 Mettle" and "Muleykeh" are mixtures of the two motifs,
 psychology and its background.

"Tertius's Fancies" is a more curious poem. The
 poet took the East as a background partly by analogy with the
 "Black Man," "The Poets of Babel," "Job," and also perhaps
 "Hegire." He seems, too, to be attempting to gain
 universalizing for his presentation, since he wrote to a friend:
 "Do not suppose there is more than a faint suggestion of a few
 Persian names and allusions." He seems to take the East partly
 because it is the home of learning, too.

William Lyon Phelps suggests that the poet's wheel in
 "Rabbi Ben Ezra" is a reaction on the part of the always
 optimistic Englishman to the deep pessimism of Omar Khayyam,
 as shown in Fitzgerald's version.¹ In view of the small amount
 of attention that has as yet been paid to this small but
 glorious book, I think this is at least doubtful, but I would
 like to suggest that "Tertius's Fancies" is more likely to
 be an answer to it. Once started, the "Rabbi" had no small
 vogue, and the last revision came out five years before
 "Tertius's Fancies." It is not possible that the increase in
 number of references to the East in the latter part of his life

1. P. 228, of Ch. II, p. 30
 2. Phelps, p. 228
 3. See infra, p. 13

is due to the greater interest of people in general in the Orient following the introduction of the "Rubaiyat?" And is it not quite probable that the optimistic soul of Browning revolted at the philosophy, refused to accept it, and wished to write something to refute it?

There are, indeed, certain echoes of a contrast in the group. It may be accidental that Browning writes:

"His Maker knows why Mushtari was made,"¹

which sounds like a refutation of Omar's

"Into this Universe, and Why not knowing

Nor Whence, like Water, willy-nilly flowing;

And out of it, as Wind ~~a~~ along the Waste,

I know not Whither, willy-nilly blowing."²

Certain of the minor ideas in Omar are reflected in "Ferishta's Fancies" also. Thus,

"Why, said another, 'Some there are who tell

Of one who threatens he will ~~a~~ toss to Hell

The luckless Pots he marr'd in making- Pish!

He's a Good Fellow, and 'twill all be well.'"³

and other related quatrains of the series may have been in Browning's mind when he wrote "The Eagle" with its lesson against too great dependence on ~~XX~~ God. More in contrast are "The Melon Seller," which has the lesson:

1. P. P. 939

2. Fitzgerald's Omar, XXIX

3. Ibid., LXXXVIII

is due to the greater interest of people in general in the Grier
 following the introduction of the "Rabbi's" And is it not
 quite probable that the optimistic soul of Browning revolted
 at the philosophy, refused to accept it, and wished to write
 something to refute it?

There are, indeed, certain echoes of a contrast in the
 group. It may be accidental that Browning writes:

"His Maker knows why Manhattan was made,"
 which sounds like a revelation of Grier's
 "Into this Universe, and Why not knowing
 Nor Whence, like Water, willy-nilly flowing;
 And out of it, as Wind & along the Waste,
 I know not Whither, willy-nilly blowing."

Certain of the minor ideas in Grier are reflected in
 "Verisimilitude's Fancies" also. Thus,
 "Why," said another, "Some there are who tell
 Of one who threatens he will & come to Hell!
 The luckless feels he meets in making - Faint!
 He's a Good Fellow, and 'twill all be well."

and other related questions of the series may have been in
 Browning's mind when he wrote "The Eagle" with its lesson against
 too great dependence on God. More in contrast are "The Nelson
 Galley," which has the lesson:

1. B. 232
2. Fitzgerald's Grier, XXIX
3. Ibid., LXXXVIII

"Fool, does thy folly think my foolishness
 Dwells rather on the fact that God appoints
 A day of woe to the unworthy one,
 Than that the unworthy one, by God's award,
 Tasted joy twelve years long?"¹

and such quatrains as:

"A Moment's Halt- a momentary taste
 Of Being from the Well amid the Waste-

And Lo!- the phantom Caravan has ~~reached~~
 The Nothing it set out from- Oh, make haste!"².

"The Worldly Hope men set their Hearts upon
 Turns ashes,- or it prospers; and anon
 Like Snow upon the Desert's dusty Face
 Lighting its ~~lillite~~^{little} hour or two- is gone."³.

On the whole, however, Browning seems to have had in mind nothing as small as one book to ~~refute~~^{refute}, for he attacks the very foundations of unbelief, with the noticeable exception of the difficulty of belief in immortality. The basic pessimism of Omar is due to the fact that he cannot believe in immortality, except as a possible hypothesis which is not only not likely, but not particularly beautiful, as he pictures it, if true. Since Browning pays no attention to this point, it does not seem that he can have wished to attack the book pointedly. But this does not mean that the form in which the poem is cast was not determined, at least in part, by the fashion of the older one.

1. P. 930

2. Fitzgerald's Omar, XLVIII

3. Ibid. XVI

"Well, does any fellow think my foolishness
 Dwells rather on the fact that one appoints
 A day or two to the unworthy one,
 Than that the unworthy one, by God's award,
 Lasted for twelve years longer?"

and such questions as:

"A Moment's Hell - a momentary taste
 Of being from the Well said the Master-
 And Lo! - the Master's answer has it reached
 The Nothing it set out from - Oh, make haste!"
 "The Worldly Hope men set their hearts upon
 Turns ashes - or it prospers; and anon
 Like snow upon the Desert's dusty face
 Lighting the little hour or two - is gone."

On the whole, however, Browning seems to have had in
 mind nothing as small as one foot to rest on, for he attacks the
 very foundations of unbelief, with the religious exception of
 the difficulty of belief in immortality. The basic pessimism
 of Omar is due to the fact that he cannot believe in immortality,
 except as a possible hypothesis which is not only likely,
 but not particularly beautiful, as he pictures it, if true.
 Since Browning pays no attention to this point, it does not seem
 that he can have wished to attack the poet pointedly. But this
 does not mean that the form in which the poem is cast was not
 determined, at least in part, by the fashion of the older one.

So far, we have looked at the whole mass of Oriental reference in Browning as if there were no progression. But of course, since we are dealing with a period almost sixty years long, from "Pauline" in 1833 to "Asolando" written in 1899, we must have some progression in his thought about it. A chronological study must therefore be undertaken.¹

Date	References	Whole Poems
1830-34	3	
35-39	10	
40-44	20	2
45-49	3	1
50-54	3	1
55-59	8	
60-64	2	
65-69	6	
70-74	5	
75-79	6	
80-84	6	3
85-89	3	
90	3	
	<hr/> 79	<hr/> 7

The first thing one notices in this table is that there is no period of five years in which there is not some reference to the East. Of his books as published, the most important of those without any such allusions are the Greek poems- "Balaustion's Adventure" and so forth- where the introduction of such an element would be an anachronism. In addition, there are five dramas in which the people involved would have no thought for the East: "Strafford," "Pippa Passes," "King Victor and King Charles," "A Blot in the 'Scutcheon," and "Colombe's Birthday." This leaves the two short volumes, "The Statue and the Bust"

1. Cf. for all this material, Appendix III, A List of Mr. Browning's Poems and Dramas Arranged in the Order of First Publication in Book Form

So far, we have looked at the whole mass of Oriental

reference in Browning as if there were no progression. But

of course, since we are dealing with a period almost sixty

years long, from Tennyson in 1832 to "Asolanos" written in 1899,

we must have some progression in his thought about it. A

chronological study must therefore be undertaken.

Whole Poems	References	Date
	3	1830-34
	10	35-39
2	20	40-44
1	3	45-49
1	3	50-54
	8	55-59
	2	60-64
	6	65-69
	5	70-74
	6	75-79
2	6	80-84
	3	85-89
	3	90
<hr/>	<hr/>	
7	79	

The first thing one notices in this table is that there

is no period of five years in which there is not some reference

to the East. Of this books as published, the most important

of those without any such allusions are the Greek poems - "Belshazzar's Feast"

"The Adventure" and so forth - where the introduction of such

an element would be an anachronism. In addition, there are five

dramas in which a people involved would have no thought for the

East: "Stretton", "The Pinner of Wexham", "King Victor and King

Charles", "A Riot in the 'Savannah'", and "Colombe's Birthday".

This leaves the two short volumes, "The Statue and the Bust"

I. Cf. for all this material, Appendix III, A list of Mr. Brown-

ing's Poems and Dramas Arranged in the Order of First Publication

in Book Form

and "Dramatic Idylls" to lack the faint glitter of the Eastern gold-dust sprinkled over the rest of Browning's work.

It was not sprinkled evenly over the poetry, however. "Paracelsus" with ten references, and "Sordello" with sixteen, far out-number the other poems. Why they are fewer in his later life I do not know. It may have been the influence of the type of reading he was doing; or a conscious feeling that too much was dangerous, because it was not likely to be understood. This is a matter of conjecture only. It is also noticeable that the whole poems based on the Orient are in two groups: the earlier, including "Through the Metidja to Abd-el-Kadr," "The Return of the Druses," "Luria," and "Popularity," from 1843-1855; and the later, "Mulèykeh," "Ferishtah's Fancies," and "A Pearl, a Girl" in 1880-1884. At this later time, too, there are certain x semi-Oriental Jewish poems, which derive their ideas from the Talmud, but perhaps also from the Mohammedan tradition. Such are "Solomon and Balkis," "Adam, Lilith, and Eve," "Jochanan Hakkadosh," and "Doctor--."

There is, perhaps, also a slight development in the type of reference made, though with such a dramatic poet as Browning, whose own personality seems always to be forgotten when he is putting some poem into the mouth or heart of another, the type of reference depends largely on the type of person, and thus there is so much variation in attitude in the references that it is difficult to generalize. Thus, in "Pauline," the East is used to contrast with the cold North; in "Paracelsus," the East is the home of learning, and Paracelsus, who has studied there, naturally makes mention of it. In "Sordello" x there is no such

and "Dramatic Idylls" to lack the faint glimmer of the Eastern gold-dust sprinkled over the rest of Browning's work.

It was not sprinkled evenly over the poetry, however.

"Paracelsus" with ten references, and "Sordello" with sixteen; let out-number the other poems. Why they are fewer in his later life I do not know. It may have been the influence of the type of reading he was doing; or a conscious feeling that too much was dangerous, because it was not likely to be understood. This is a matter of conjecture only. It is also noticeable that the whole poems based on the Orient are in two groups: the earlier, including "Through the Redwoods to Abd-el-Kader," "The Return of the Doctor," "Lullaby," and "Polymathy," from 1853-1855; and the later, "Millyng," "Fettersham's Pancies," and "Agave, a Girl" in 1880-1884. At this later time, too, there are certain semi-Oriental Jewish poems, which derive their ideas from the Talmud, but perhaps also from the Bohemian tradition. Such are "Solomon and Salome," "Adam, Lilith, and Eve," "Jochanan Hakadosh," and "Doctor--."

There is, perhaps, also a slight development in the type of reference made, though with such a dramatic poet as Browning, whose own personality seems always to be forgotten when he is putting some poem into the mouth of heart of another, the type of reference depends largely on the type of person, and thus there is so much variation in attitude in the references that it is difficult to generalize. Thus, in "Pauline," the East is used to contrast with the cold North; in "Paracelsus," the East is the home of learning, and Paracelsus, who has studied there, naturally makes mention of it. In "Sordello" there is no such

unity of meaning; the Orient is known to him because it was the time of the Crusades, and of Frederick the Emperor, with his friendship for Saladin, and his Saracen guards.

In general, I feel that in the earlier period of his life, the poet was more apt to refer to the Orient with a short, perhaps oblique, comparison, with the purpose of getting a little glamor into the poem; but later he thinks of the East in larger blocks, and is apt to make a comparison into a short poem, as he does in "Adam, Lilith, and Eve," "Natural Magic," and "A Pearl, a Girl." The difference, however, if there is any, is very slight, ~~xxx~~ and so obscured by irregularities that any attempt to prove my point is doomed to failure. Thus, "Mulèykeh," which comes in the later period, has a different theme but the same feeling for the East with its desert life as the earlier "Through the Metidja to Abd-el-Kadr," while in other cases also, exception proves to be the rule.

One thing is very noticeable in all of the references and whole poems on the Orient, as ~~xxx~~ also in the rest of the material which I have less observantly scanned; that is, that there is never any anachronism in his use of the East. Not only is this true in the more obvious cases such as those where the themes are Greek, and any reference to things not Greek would be out of place, but it is evident in more subtle cases. All the references are apt, not only, but fit in type of thought and in the probability of its being present, with the body of the poem.

unity of meaning; the Orient is known to him because it was the
time of the Crusades, and of Frederick the Emperor, with his
friendship for Saladin, and his Saracen guards.

In general, I feel that in the earlier period of his

life, the poet was more apt to refer to the Orient with a short,

perhaps oblique, comparison, with the purpose of getting a

little glimpse into the poem; but later he thinks of the East

in larger blocks, and is apt to make a comparison into a short

poem, as he does in "Arama, Lullaby, and Eve," "Natural Magic,"

and "Aristi, a Girl." The alliteration, however, if there is any,

is very slight, and so obscured by irregularities that any

attempt to prove my point is doomed to failure. Thus, "Majykken,"

which comes in the later period, has a different theme but the

same feeling for the East with its desert life as the earlier

"Through the Heights to Abd-el-Khar," while in other cases also,

exception proves to be the rule.

One thing is very noticeable in all of the references

and whole poems on the Orient, as this also in the rest of the

material which I have less extensively scanned; that is, that there

is never any approximation in his use of the East. Not only is this

true in the more obvious cases such as those where the names

are Greek, and any reference to things not Greek would be out

of place, but it is evident in more subtle cases. All the

references are apt, not only, but in the right thought and

in the probability of its being present, with the body of the

poem

I thought, once, that I had found a slip. Mr. Sludge, the medium, is a not-too-well educated man, and I wondered why he should say:

"I may rave

Like an epileptic dervish in the books,

Foam, fling myself flat, rend my clothes to shreds."

He did not seem to be the type of man who would read the books, to be able to remember what a dervish was. Then right below, I found my answer:

"If Francis Verulam

Styles himself Bacon, spells the name beside

With a y and a k, says he drew breath in York,

Gave up the ghost in Wales when Cromwell reigned,

(As, sir, we something fear he was apt to say,

Before I found the useful book that known)"- 1.

He reads, ~~x~~ ~~x~~ you see, to gain background for his "seances," and if so, then there is no wonder that he should know about dervishes. And, ~~by~~ by the way, compare ~~xxxx~~ this with a reference from "Sordello." Both are cast in the mold of Browning's style, which is very distinct, but their subtlety of thought and expression is in no way comparable. Each is fitted to its poem, and there is an inner fitness that Browning rigidly ~~e~~ observes.

The meaning of the East to the Poet, we have seen, ~~is~~ is in general, romance. This is what it meant to Southey, Moore, and Byron, to Coleridge, Keats, and Arnold. But I think we can feel a difference between his idea of romance and theirs.

I thought, once, that I had found a slip. Mr. Stange,

the medium, is a not-too-well educated man, and I wondered

why he should say:

"I may have

like an epileptic seizure in the books,

from, thing myself first, then my clothes to save."

He did not seem to be the type of man who would read the

books, to be able to remember what a seizure was. Then

right below, I found my answer:

"If Francis Verulam

styles himself as a seer, spells the name beside

with a Y and a K, says he drew breath in York,

Gave up the Ghost in Wales when Cromwell reigned,

(As, sir, we something fear he was apt to say,

Before I found the usual form that known)"

He reads, K K you see, to gain background for his "seances," and

if so, then there is no wonder that he should know these

seances. And, by the way, compare this with a refer-

ence from "Satanstoe." Here are cast in the mold of Browning's

style, which is very distinct, and their subtlety of thought and

expression is in no way comparable. Each is fitted to its poem,

and there is an inner fitness that Browning rightly observes.

The essence of the best of the best, we have seen, is

in general, romance. This is what it meant to Shelley, Moore,

and Byron, to Coleridge, Keats, and Arnold. But I think we can

feel a difference between his ideas of romance and theirs.

The chief reason for this difference lies, I think, in the differences of their imaginations. Browning's is rather different from the ordinary poetic imagination: it is more practical, ^{less} ~~less~~ employed in seeing what is merely beautiful. It is a rarely sympathetic imagination: it does not image strange things unknown to man, it rather sees into man's mind. What it finds there is true, and therefore Browning's poetry is realistic; but it finds such a strange and lovely beauty in the truth, that we ~~a~~ feel that Browning was a romanticist too, after a novel plan of his own.

It is the dramatic element in Browning as applied to this material, then, that serves to differentiate him from such a poet as Moore, whose chief aim in his Oriental poetry seems to be to create a colored moving-picture without real characters; from Coleridge, to whom the Orient gave an excellent change for exquisite versification; and even from Shakespeare, to whom the Oriental had no real existence. To them, the Orient was not a real place, but to Browning it was most dramatically real.

CHAPTER IV

THE EFFECTIVENESS OF THE ORIENT IN BROWNING.

It is easy enough to discover that Browning made certain uses of the Orient, but after all, the really important thing to be gained from such a study as this is an evaluation of the material under consideration as poetry. This means that I must now move out of the realm of fact into that of opinion, and this last chapter therefore cannot be ~~authoritative~~ regarded as authoritative.

However, I have a certain advantage over most other people beyond that of having carefully scrutinized this material. As a missionary's daughter, I have been brought up partly in the Orient, though not in a part in which Browning was especially interested, and partly in a home where missionaries on furlough and their children in America for their education live. Anyone with ears and a fair memory living there for six years could not help gaining a far more thorough and fundamental knowledge of the Orient than many a traveller who looks only for picturesque bits and the unusual. I have had intimate friends from all over the East, and though they know the India ^{and} ~~of~~ the Near East of the twentieth century, it is not hard to reconstruct that of a century ago. I make no claim to such a knowledge of details as Browning possessed, but I think there is little doubt that I have a more sympathetic understanding of the Orient from the point of view of Orientals than he could have had, in an age when few were really trying to understand the East.

I have an ideal for the poetry of the East. I should

like to see ~~two~~ two types of poems become common: effective translations and imitations of Oriental poetry, and Western poems giving the reaction of a Caucasian to the East as he sees it, with an imagination as effective and sympathetic as that Browning had for Italy. There are a few poets who have attempted the first type of poem, notably Edward Fitzgerald, Rabindranath Tagore, and Eunice Tietjens, but I have never seen anything really poetical of the second type. I should like to read a sequence of sonnets on Fuji, which is possibly not the most beautiful or impressive mountain in the world, but has become the most human and lovable of them all by the centuries of reverent climbing and picturing of it. There is plenty of material for a new "Endymion" in the Inland Sea, or for new versions of the "Faëry Queene" in the material, intellectual, and religious renaissances of India and China. The twentieth century is demanding twentieth century subjects of its poets, and there is a whole new field here. ~~Mr.~~ de Staël's dictum is still true ~~in~~ in that the East has never really been used, though we cannot agree that the North, South, and West are exhausted.¹

It is of course true that the fringes of the possibilities in writing of the Orient have been made the most of. With their conception of the East and of poetry upon it, Moore and Byron could have been no different, and they deserve credit

1. Moore; "Letters and Journals of Lord Byron" p. 331, cf. Ch. I, p. 7

for being as good as they were. Nobody could ever make the East any more of a pageant than Moore did, or more truly the land of adventure than Byron. Byron had seen the trials of the Greeks under the Turks, he had fought with them, and suffered with them, but he does not get this into his poetry. To be sure, the stories require atrocities to give a basis for a revenge and escape, but the emotion one feels is not pity for the suffering and sorrow for its infliction, but excitement over their outcomes. Byron was a greater poet than most of the New England poets, but he knew less about propaganda when he wished to help ~~xx~~ to free people.

Arnold touches another fringe, that of the vast amount of legendary material the East has to offer us. His poem is too beautiful for us to wish it different, but I wonder if the material that is of interest to us along this line is not better handled in prose, generally speaking. At any rate, no one has succeeded in any great measure in equalling this success of Arnold's.

Browning was a much more versatile man, as far as his use of ~~xxx~~ Oriental material goes, than any of his contemporaries. He could and did write as a dramatic poet, with his work interpreting the thoughts of other people. However, when he touched on the East, he was wise enough to feel his limitations. He felt that the Oriental had a different psychology from ours, and except in a few matters such as love of country and pride in horses, he does not feel capable

of handling it. "Ferishtah's Fancies" is Eastern only ~~i~~ on the surface, and "The Return of the Druses" is a study of characters so nearly ~~a~~ Western that Browning felt little strangeness there: evidently their contact with the Occidental civilization seemed to him to be sufficient to minimize their Orientalism.

Indeed, so little does he use ~~an~~ Eastern characters that one might not be quite sure that he did consider them to have a different psychology if he had not attempted a contrast of the two in "Luria." As a work of art, and as studies of the Florentines, I ~~am~~ admire "Luria" greatly, but I disagree entirely with its conception of the purity and high-mindedness of the desert-bred Arabian.¹

I have never seen any careful analysis of the comparative psychologies of the races, and ~~if~~ in fact I doubt if there has been any. But as an empirical conclusion, I should say that there ~~is~~ is a vast difference between the Japanese (the Oriental of whom I know the most) and the American; but that difference lies not in basic reactions but in the inherited culture they have been bred up with. This extends not only to such minor matters as nursery tales and trained reverences, but also to the idealistic controls of conduct. The chief virtues as taught to the warrior-class boy of Japan were loyalty, patriotism, bravery, and reverence for gods, lord, and ancestors, as contrasted with unselfishness, honesty, truthfulness, and chivalry as

1. The idea is of course partly due to Rousseau, and quite in keeping with the times.

taught the boy of good parentage in this country. The whole social fabric is different, too, particularly in the matter of the relations of the sexes. There never was any zenana in the Japanese house, but on the other hand there was never any possibility for friendship of any fine kind between men and women not the nearest of relatives. These atmospheres surrounding the youth of Japan, and those cognate ones found in the other Eastern countries, are quite sufficient, I think, to account for any seeming difference in ~~relations~~ reactions.

On the basis of this belief, I would absolutely reject Browning's conception of Luria. On the other hand, I also reject the more modern attitude that no Oriental is ever to be trusted. They undoubtedly have codes of honor different from ours, beyond that I will not go with either school of thought.

The other way in which Browning used the Orient is, of course, as seen through the personalities of his characters. The difficulty due to the fact that the poet had never known the East personally is lacking here, because the criterion for psychological accuracy is consistency with the mind of the Occidental whom Browning knew almost uncannily. What the average, educated mediaeval man thought of the Turk is a matter of historical record, perhaps hard to come at, but none the less quite definite. What the Turk is really like in the sight of God had never been recorded scientifically, any more than such a feat ~~is~~ has been accomplished for the Englishman, though writers and psychologists by droves have been working on the problem

He found, then, as we have seen, that such a man as Sordello would regard the East as rich but wicked- rich in material wealth and in wisdom, wicked in refusing to conform to mediaeval Christianity and His Holiness the Pope, dissolute as that dignitary might be. If the man was one of those humanistic scoffers produced by the times, nevertheless he had the feeling because it was a part of his racial inheritance, and he had had no incentive to think the matter through. This being the case, if Browning had used any other attitude in a mediaeval poem, he would be introducing an anachronism, which ~~is~~ in his poetry would mean introducing an extraneous and jarring note. Never once did he do this, as I tried to show in chapter three. One cannot profitably write about each quotation showing its inner fitness to the poem, but I have carefully gone over them all to convince myself that this was really true.

There are also some contemporary poems where the East appears, and here the popular conception of the Orient and Browning's use of it are essentially the same. The chief difference is to be found in such poems as "Waring" and "Clive" where the characters in question knew the East from personal observation in an imperialistic ~~x~~ rather than a crusading age, and even here there is little difference in the atmosphere Browning puts in his references. Here, too, the use the poet makes of the Orient is always consistent.

Consistency is, however, the least of the factors to be considered in determining the effectiveness of the ~~x~~ references. The real crux of the matter lies in whether or not the references Browning makes to the East heighten the effects that he is

trying to produce. There are at least three things that the references may do: they may obstruct the thought with another that really has no organic place there and causes conflicting brain waves, they may be so quietly introduced or of such little meaning in themselves that they are practically without effect, or they may beautify and emphasize the thought. There are, to my mind examples of all three here.

In "Sordello" it seems to me that many of the references are unwarranted and harmful. They may be apt enough comparisons, but they break the continuity of feeling, I think. Such a case is:

"Este in truth

Lay prone- and men remembered, somewhat late,
 A laughing old outrageous stifled hate
 He bore to Este- how it would disguise, like an earthquake
 In sunny weather- as that noted day
 When with his hundred friends he tried to slay
 Azzo before the Kaiser's face; and how,
 On Azzo's calm refusal to allow
 A liegeman's challenge, straight he too was calmed:
 As if his hate could bear to lie embalmed,
 Bricked up, the moody Pharoah, and survive
 All intermediate crumbings, to arrive
 At earth's catastrophe- 'twas Este's crash
 Not Azzo's he demanded, so, no rash
 Procedure!"¹

Here, it seems to me, the flow of thought about the hatred is broken by the simile which emphasized the enduring quality of it, a comparatively minor point, after all. And not only so, but the alien idea is as exotic as an orchid in a kitchen window. It sets one to thinking of matters far from that in hand. There are other such places, notably one where the description of his song in a contest ends:

"On flew the song, a giddy race,
After the flying story; word made leap
Out word, rhyme- rhyme; the lay could barely keep
Pace with the action visible rushing past:
Both ended. Back fell Naddo more aghast
Than some Egyptian from the harassed bull
That wheeled abrupt, and, bellowing, fronted full
His plague, who spied a scarab 'neath the tongue,
And found 'twas Apis' flank his hasty prong
Insulted. But the people- but the cries,
The crowding round, and proffering the prize!
-For he had gained some ~~prix~~ prize."¹

There are also places where the fact that a reference is Oriental makes no difference that we can feel in the poem:

"-making (he hoped) a face
Like Emperor Nero or Sultan Saladin."²

In these, in general, the lack of much effect is due to our familiarity with the idea expressed, so that it is no longer

1. Sordello, p. 84

2. The Flight of the Duchess, p. 274

novel. This is not a trite expression, because it has not become obnoxious through use; it is merely innocuous.

At other times, he is very successful in alluding to the East. One of the most effective of these is also the shortest:

"Next died the lord of the Aladdin's cave."¹

Here there are no alien brain-waves because the material from which the reference is drawn is ~~n~~ so much ~~xxx~~ a fairy-tale that it does not connote to us~~x~~ the Chinese background ~~it~~ nominally has.

There are other cases where the success of the reference is due to the very fact that he does use the Orient:

"By the wall-side close I crept,

Avoiding the livid maze,

And safely so far, outstepped

On a chamber- a chapel, says

My memory or betrays-

"Closet-like, kept aloof

From unseemly witnessing

What sport made floor and roof

Of the Devil's palace ring

While his Damned amused the~~ir~~ king.

1. Red Cotton Night-Cap Country, p. 752

"Ay, for a low lamp burned,
 And a silence lay about
 What I, in the midst, discerned
 Though dimly till, ~~past~~ doubt,
 'Twas a sort of a throne stood out-

"High seat with steps, at least.
 And the ~~1~~ topmost step was filled
 By- whom? What vested priest?
 A stranger to me, his guild,
 His cult, unreconciled

"To my knowledge how guild and cult
 Are clothed in this world of ours:
 I pondered, but no result
 Came to- unless that Giaours
 So worship the Lower Powers."¹

Here the strangeness and dimness of that room, which has no position and no reality to seek behind the vagueness of description because it came ~~xxxxxxxxxxxx~~ from a dream, is at once defined in one's mind by the short phrase at the end of the fairly long description.

However, it may very well be, unless one has read Byron, that the phrase will have no meaning for one because the word "Giaour" has none. An even worse case of this very possible failure of meaning through ~~x~~ a quite pardonable lack of knowledge

of the East is this:

"As right through ring and ring runs the djereed
And binds the loose, one bar without a break."

I think it is a pretty safe maxim that a poet should never expect his readers to look up anything in his poetry, though he may expect that it will be the upper grades of intelligence that will be desirous of reading it. Browning here violates this law quite definitely, and it seems to be characteristic of him that he should do so. He should have tried teaching school for a while to get his mind accustomed to the amount that the average reader does know. He chose his own friends, and they, including particularly his wife, were of the order of omniscient beings found, in my experience, only in books. Like Edward Waverley and Philo Vance, they knew more than most mortals who have to earn their own livings have time to learn. Hence Browning often did not see that he was writing over the heads of most of his readers.

One of the reasons that in spite of this, most of his references are effective is that they are so much like him. There are few people whose poetry is so extremely characteristic of themselves in meter and expression as his is, and in order to fit, all parts must be his. I have never found words to describe the feeling that Browning's style arouses in me: it is a kinesthetic matter, a pseudo-emotion like that of changing my mind- which I do about in the middle of my stomach.

So I read Browning through a wide area of me, but with a very different kind of tingling from excitement or thrills. There are no proper words to describe such things- as yet, at least- so I can be no more explicit than this. But at any rate, I can testify that the same sensation is present when I read over my quotations on their much-thumbed cards- in more ordinary language, the style of Browning which is so distinctive is found also in the Oriental references. They are an organic part of the poetry of Browning. This may seem like a platitude until we compare on this point with Moore, whose style is almost as different as that of another man when he writes "Lalla Rookh" from that sweetly simple style of the Irish Melodies.

The naturalness with which Browning uses the Orient is refreshing. Shelley and Keats seem to feel that the style is to write something about the East, and they must be in the swim. Byron and Southey proclaim: "Lo! we are original. No one ever used the material we have found. See how thrilling it is!" Browning undoubtedly owed the suggestion that he could use similar reference to the prevailing style, but he did it absolutely unostentatiously, and seemingly without effort. The only poem which gives any indication of being a tour de force is "Ferishtah's Fancies," and even here the artificiality of the poem is inconspicuous, made so by the dramatic sense of the poet.

Orientalism in Browning has not reached the point that it may possibly reach. It does not attempt to deal with what is really Oriental, and it cannot be a subjective reaction to the East in such an objective poet as he. But he did avoid the errors made by his predecessors who attempted too much for their knowledge and that of the times, as well as trying to overload their poetry with the glamour they found there, as the princesses of the "Arabian Nights" are overloaded with jewels.

Orientalism therefore plays a comparatively small part in the poetry of Browning. It could not be otherwise with the type of use he wished to make of it. It could be far less in bulk without injuring the majority of the poems. Probably the most valuable poem it has influences is "Ferishtah's Fancies," and this is Oriental only for purposes of emphasis. But in general the use of the East is effective, and we enjoy it. We go mining, in reading Browning, for the gold of his characters' beauty, and if we find in the midst of it Eastern gems we cannot be other than thankful, though the ore be possibly in places a trifle harder to work because of them.

BIBLIOGRAPHY

- Abbott, Edwin: A Concordance to the Works of Alexander Pope
Chapman and Hall, London, 1875
- Arnold, Matthew: Poetical Works
With Biographical Introduction by Nathan Haskell Dole
Thomas Y. Crowell Company, New York, 1897
- Bartlett, John: A Complete Concordance of the Dramatic
Works and ~~xxx~~ Poems of Shakespeare
Macmillan and Co., London, 1889
- THE HOLY BIBLE: American Revised Version
With The Concise Bible Dictionary
New York, Thomas Nelson and Sons, 1901
- Bidpai or Pilpay: The Fables of Bidpai
Translation anonymous
London, 1818
- Briggs: History of the Rise of the Mohammedan Power in India
till the Year A. D. 1612, Vol. 1
Translated from the Persian of Mohammed Kasim Ferishta
Longmans, Rees, Orme, Brown, and Green, London, 1829
- Broughton, Leslie N. and Stelter, Benjamin F.:
A Concordance to the Poems of Robert Browning
G. E. Stechert & Co. New York, 1925
- Browning, Robert: The Complete Poetic and Dramatic Works of
Robert Browning
Student's Cambridge Edition
Houghton Mifflin Company, Cambridge, 1895
- Browning, Robert: Complete Poetical Works
(New edition with additional poems)
The Macmillan Co. New York, 1917
- Byron, Lord: The Works of Lord Byron, Vol. IX
Edited by Thomas Moore
London, John Murray, 1832
- Carnoy, ~~de~~ Henry et Nicolaides, Jean: Folklore de Constantinople
Lechevalier, Paris, ~~xx~~ 1894
- Chaucer, Geoffrey: ~~X~~ The Student's Chaucer
Edited by Skeat, Walter W.
Oxford, at the Clarendon Press, undated
- Dunsany, Edward Plunkett, Lord Dunsany: A Dreamer's Tales
Introduction by Padriac Colum
New York, The Modern Library, 1917?

Encyclopedia Britannica, 14th and 11th editions

Firdausi, Abul Kasim: The Shah Nameh
Translated and Abridged by James Atkinson, Esq.
Edited by Rev. J. A. Atkinson, M. A.
Routledge, London and New York, 1913?

Forster, Edward: The Arabian Nights
New York, 1815

Goethe, Wolfgang von: Sämmtliche Werke, Erster Band
Stuttgart und Tübingen, 1854

Hood, Thurman Los: Browning's Ancient Classical Sources
In Harvard Studies in Classical Philology,
Vol. XXXIII, pp. 79-180
Cambridge, Harvard University Press, 1922

Hurwitz, Hyman: Hebrew Tales
London, 1826

Isaacs, Abram S.: Stories from the Rabbis
Chas. L. Webster & Co., New York, 1893

Keats, John: Complete Poetical Works and Letters
Cambridge Edition,
Houghton, Mifflin Co., Boston, ~~1892~~ 1899

Lowes, John Livingston: The Road to Xanadu
Houghton, Mifflin Co., Boston 1927

Montague, E. R.: Tales from the Talmud
Blackwood, London, 1906

Moore, Thomas: The Poetical Works of Thomas Moore
Philadelphia, Crissy and Grigg, 1830

Moore, Thomas: The Works of Lord Byron,
~~ss~~ with his letters and Journals, and his Life, Vol. 1
New York, Dearborn, 1836

Omar Khayyam: The Rubaiyat
Translated by Edward Fitzgerald, Justin Huntly & McCarthy,
and E. H. Whinfield
Edited by Jessie B. Rittenhouse
Thomas Nelson and Sons, New York, 1900

Orr, Mrs. Sutherland: Life and Letters of Robert Browning
Houghton Mifflin & Co., New York and Boston, 1891

2.
Anochebia Britannica, 14th and 15th editions

Widman, Abdul Kadir: The Shah Nushah
Translated and Annotated by James Atkinson, Esq.
Edited by Rev. J. A. Atkinson, M. A.
Houtledge, London and New York, 1913

Wolfer, Edward: The Arabian Nights
New York, 1915

Goehe, Wolfgang von: Schattliche Werke, Erster Band
Stuttgart and Tübingen, 1904

Hood, Thutman Lee: Browning's Ancient Classical Sources
In Harvard Studies in Classical Philology,
Vol. XXIII, pp. 99-180
Cambridge, Harvard University Press, 1922

Hurwitz, Hyman: Hebrew Tales
London, 1928

Ismail, Aaron S.: Stories from the Rabbin
Chas. L. K. Webster & Co., New York, 1923

Kass, John: Complete Poetical Works and Letters
Cambridge Edition
Houghton, Mifflin Co., Boston, 1922 1923

Lowes, John Livingston: The Road to Xanadu
Houghton, Mifflin Co., Boston 1927

Montague, R. B.: Tales from the Talmud
Blackwood, London, 1906

Moore, Thomas: The Poetical Works of Thomas Moore
Philadelphia, Carey and Griggs, 1833

Moore, Thomas: The Works of Lord Byron,
as with his letters and journals, and his life, Vol. I
New York, Dearborn, 1836

Our Ancestry: The Rabbis
Translated by Edward Wicks, Jewish Library & McGraw-Hill
and W. H. Whitfield
Edited by Isaac F. Wicks
Thomas Nelson and Sons, New York, 1900

Ort, Mrs. Sutherland: Life and Letters of Robert Browning
Houghton Mifflin & Co., New York and Boston, 1921

Phelps, William Lyon: Robert Browning: How to Know Him
Bobbs-Merrill Company, 1915

Purchas, Samuel: Hakluytus Posthumus, or Purchas his Pilgrimes
MacLehose, Glasgow, 1905-1907

Quiller-Couch, Arthur: The Oxford Book of English Verse
Oxford, At the Clarendon Press, 1925

Ernest Rhys, ed. The Book of Marvelous Adventures,
and other books of the Morte D'Arthur (X³₄XXI)
London, Walter Scott, Ltd., 1893

Sale, George: The Koran of Mohammed
T. O. H. Burnham, Boston, 1862

Shakespeare, William: Complete Works
Cambridge Edition
Houghton Mifflin Company, Boston and New York, 1906

Shelley, Percy Bysshe: Complete Poetical Works
Cambridge Edition
Houghton Mifflin Company, Boston and New York, 1901

Southey, Robert: Complete Poetical Works
Appleton & Co., New York, 1853

Spenser, Edmund: Complete Poetical Works
Cambridge Edition
Houghton Mifflin Company, Boston and New York, 1908

Thelma, William Lyon: Robert Browning: How to Know Him
Doubleday Company, 1913

Trueman, Samuel: Hakluyt's Voyages, or Purches his Pilgrimes
Hakluyt, 1606-1607

Gallier-Gough, Arthur: The Oxford Book of English Verse
Oxford, at the Clarendon Press, 1925

Wheatley, ed. The Book of Marvelous Adventures,
and other books of the North Atlantic (XIX)
London, Walter Scott, Ltd., 1923

Sale, George: The Horn of Mommsen
T. O. W. Barnham, Boston, 1882

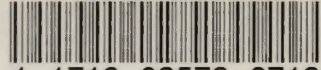
Shakespeare, William: Complete Works
Doubleday Edition
Doubleday Company, Boston and New York, 1906

Shelley, Percy Bysshe: Complete Poetical Works
Doubleday Edition
Doubleday Company, Boston and New York, 1901

Southey, Robert: Complete Poetical Works
Appleton & Co., New York, 1855

Spenser, Edmund: Complete Poetical Works
Doubleday Edition
Doubleday Company, Boston and New York, 1906

BOSTON UNIVERSITY



1 1719 02573 6713

